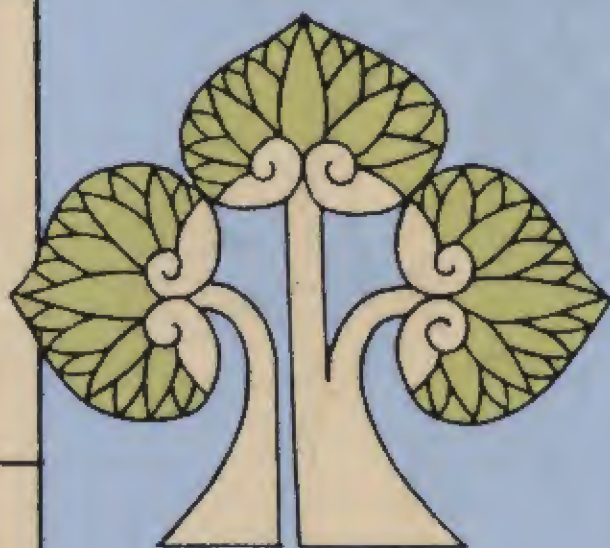
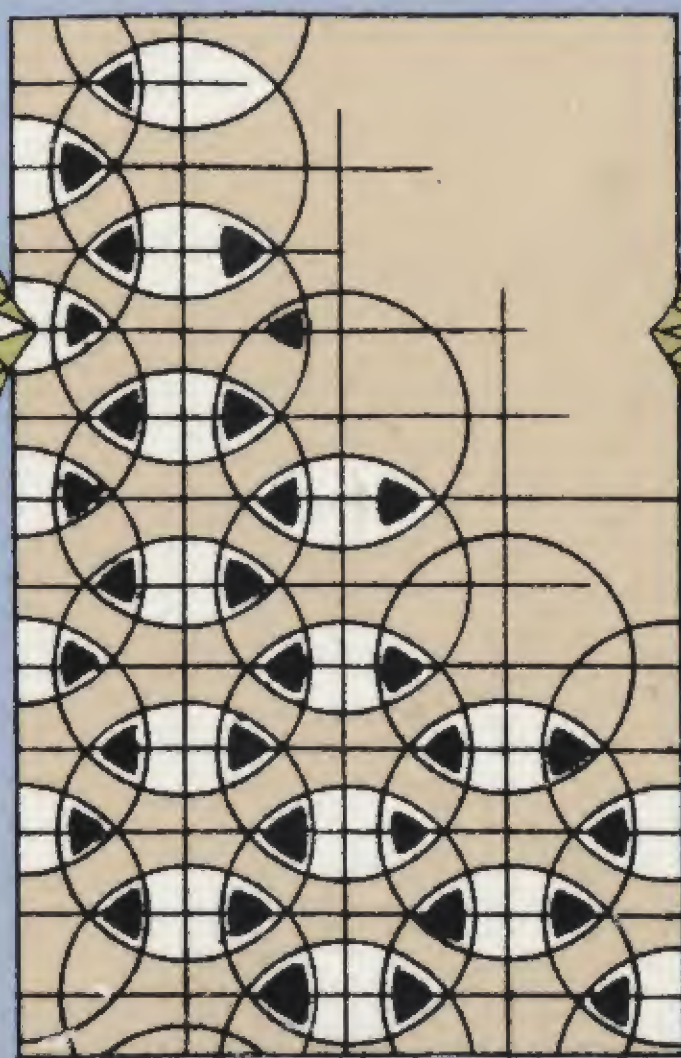
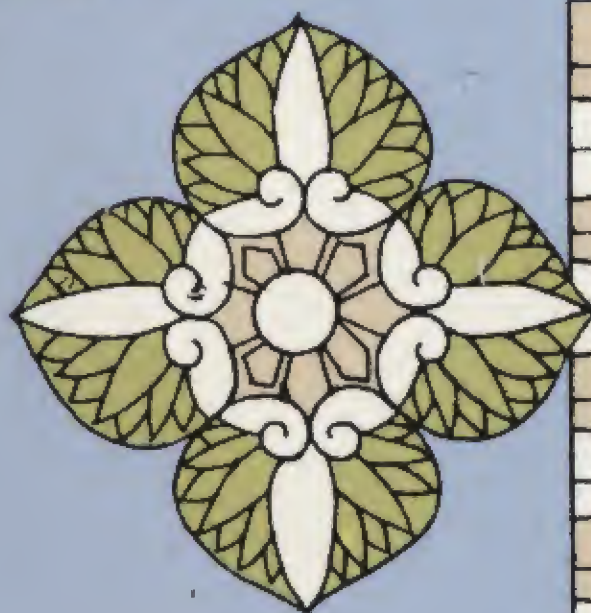


JAPANESE EMBLEMS AND DESIGNS

Edited by Walter Amstutz



863 Illustrations







Japanese Emblems and Designs

EDITED BY
Walter Amstutz

WITH AN INTRODUCTION BY
J. Hillier

Dover Publications, Inc.
New York

NOTE TO THE DOVER EDITION

In order to preserve the visual “chapters” effected by groupings of *mon* designs in this book, and to provide this chiefly visual text with breathing space, a number of verso pages have been left blank. Where two different families of *mon* occur on facing pages, they are separated by a rule and maintain their own numbering systems.

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INTRODUCTION



New materials, like the enormous range of multi-purpose plastics, and new techniques in handling materials long known to us, such as the use, for example, of engraved glass panels as an element in constructional décor, have presented designers in all fields with great new opportunities, and a need for fresh ideas and inspiration. Already, the art of the Orient, and especially that of Japan, has been partially tapped, and indeed, one of the most widespread of past décor movements, that of Art Nouveau, would have been unthinkable without the intense Japonisation of Western art in the late 19th century. The voluptuous and meandering patterns of Art Nouveau belong as much to their period as Chinoiserie and Rococo to earlier periods, and although, in this art-conscious age, Art Nouveau has recently been brought back to the public eye and made the subject of comprehensive treatises, it is not a true revival, but more a resurrection by art historians and sociologists, without any prospect of it causing a revolution in practical design.

There is, however, one kind of Japanese design that has been acclaimed ever since the re-opening of Japan to the Western world in 1853, but which has been made use of to a surprisingly small extent: this is the emblem, badge or crest known as *mon*. *Mon* are highly stylised patterns based on geometrical, floral or animal forms, and have always been recognised in the West as perfect examples of that kind of synthesis in design, at once pithy, arresting, rhythmic and unforgettable, which every designer aspires to compose. Yet, although admired for their superb pattern, their ingenuity and wit, *mon* have never properly been exploited. A glance at those in this book will show what immense funds of creative ideas they hold for every kind of craftsman and designer—for those involved in the designing of textiles, wallpaper, floor coverings, mosaic, jewellery, ceramics, glass engraving: whilst for those in other spheres, such as graphic design and interior décor, the *mon* may give rise to interesting and fruitful leads even if the structure of the *mon* is not actually followed.

This book is a presentation in attractive form of a selection of *mon* most likely to be valuable to the various types of artist and designer I have mentioned. It is not by any means exhaustive, but the selected *mon* have been grouped in such a way that the designer can readily make use of them. In that sense, it is a designer's crib, or *vade-mecum*: but the *mon* are of such surprising variety and inventiveness, of such beauty in themselves, that reproduction on the magnified scale employed was bound to result in a book beautiful in itself, whether or not it is used as a sourcebook by those working in the world of graphic design.

It is well worth while to study the genesis of certain of the *mon* and to

follow the artist's elaboration of a chosen theme, but before glancing at a few specific examples, it may be interesting to discuss *mon* in more general terms as part of the Japanese way of life.

In a land where dress, drama, singing, writing and everyday behaviour were stylised to a degree inconceivable in the West, it is not surprising that the badges or cognisances of the principal families became above all a focal point where this tendency was concentrated and given its most formal expression. Although they served to identify the wearers, these badges or *mon* did not have quite the same significance that heraldic devices have in the West, nor were they exclusively used by the families for whom they were designed: the Imperial chrysanthemum and the Tokugawa asarum leaf *mon* (p. 83, *Mon* No. 471 and p. 20, *Mon* No. 36), for instance, were used to decorate a wide range of objects of daily use, from *kimono* to lacquer *inro*. Once a successful pattern had been created, the tendency was to give it the widest possible circulation.

Originally, the *mon* had been introduced to distinguish family from family, friend from foe, in the interminable battles of the warring clans in the Middle Ages. It was not until 1642, however, after a lasting peace had been established under the Tokugawa régime, that *mon* were registered, an edict of the Shōgun Iemitsu forbidding alterations to the *mon* after registration. Badges of this kind were not confined to the nobility: in the 17th century actors, brothels and brands of *sake* were all provided with emblems, like trade monograms.

The origin of some of the motifs is often in that twilight realm of half-history, half-legend, of Japan which strains a foreigner's credulity, but which the Japanese themselves, at least until recently, seemed to accept unquestioningly. The Tokimasa crest, for instance, is of three triangles contained in a larger triangle (p. 97, *Mon* No. 568): to all appearances a purely geometrical figure. But this, we are told quite seriously, was prompted by Tokimasa's discovery, at some time in the 12th century, of three scales dropped by the Goddess Benten, part woman, part dragon. The Tokugawa crest of the three asarum, or wild ginger, leaves (p. 20, *Mon* No. 36) was the thought of Hirotada (early 16th century), who was served food after a battle by the Honda family whose *mon* was asarum leaves on a stalk (p. 21, *Mon* No. 35). Hirotada found his inspiration in the arrangement of three asarum leaves on a circular plate, and, suitably stylised, this was the device adopted by the Tokugawa clan.

Most of these family *mon* seem to have been the result of chance or whim, or were chosen as good omens. What we never hear about is who designed them, yet today we are as much or more interested in them as works of art, or of human ingenuity, as we are as evidences of family history. The

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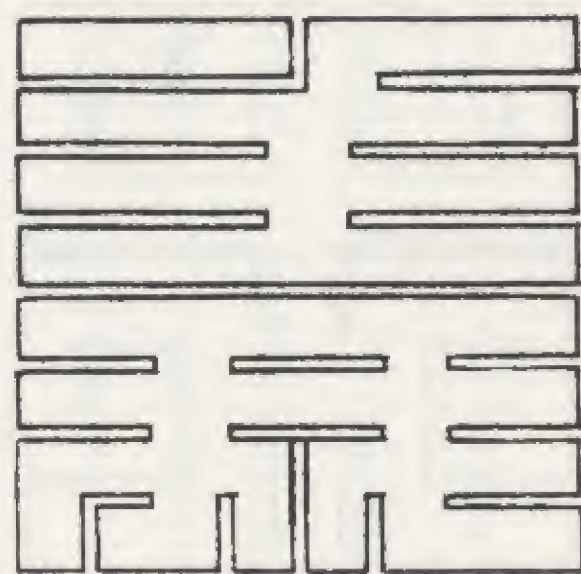
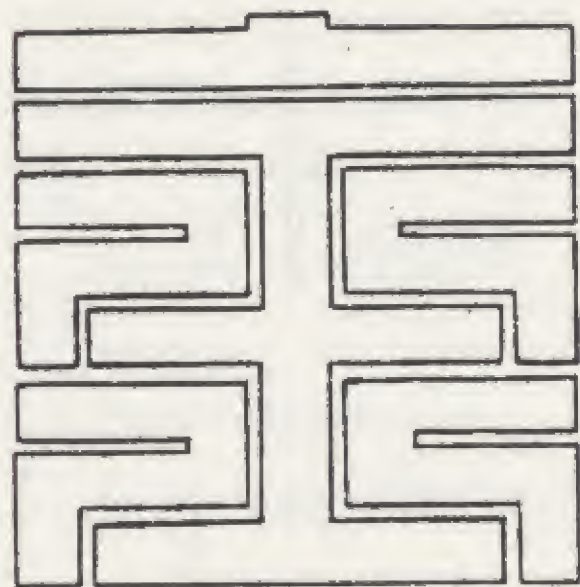
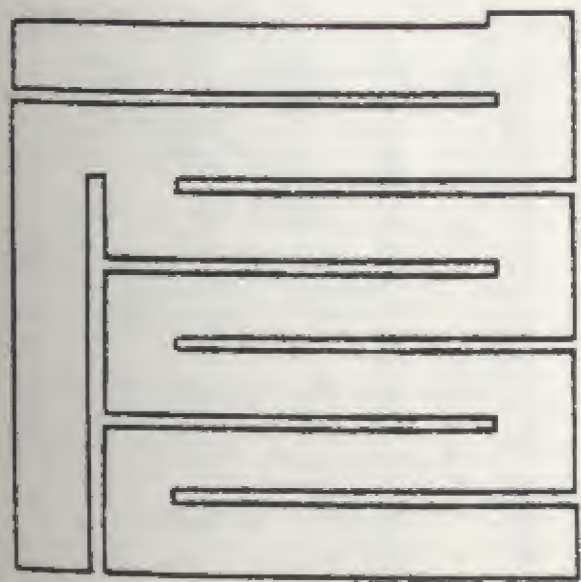
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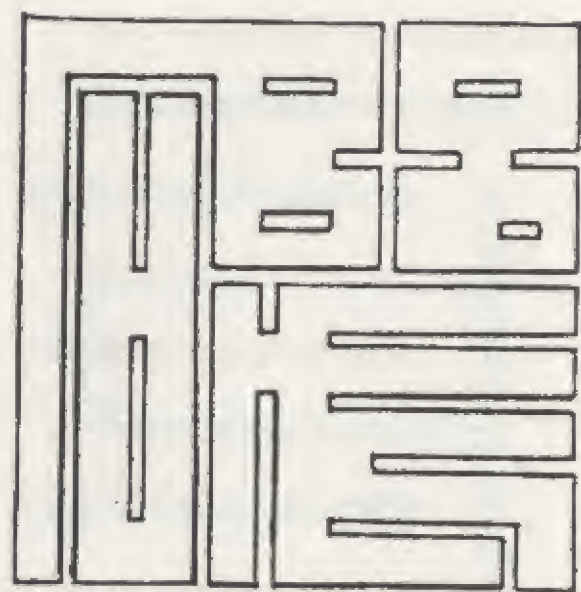
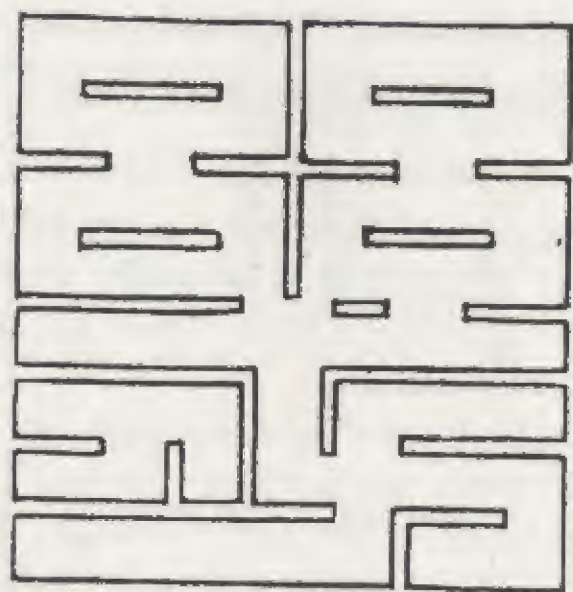
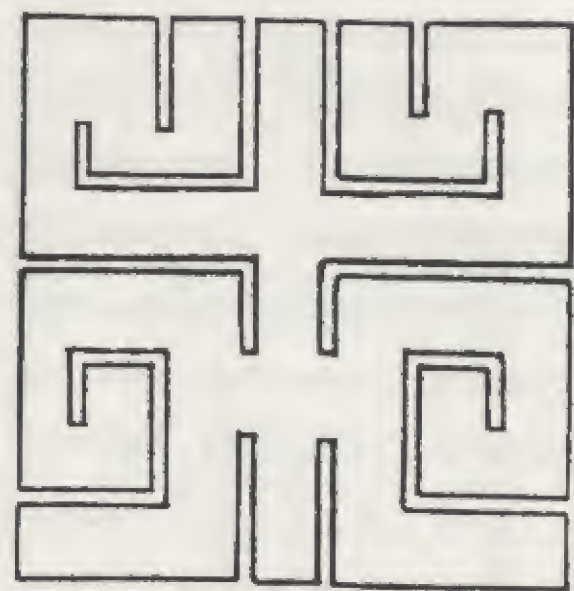
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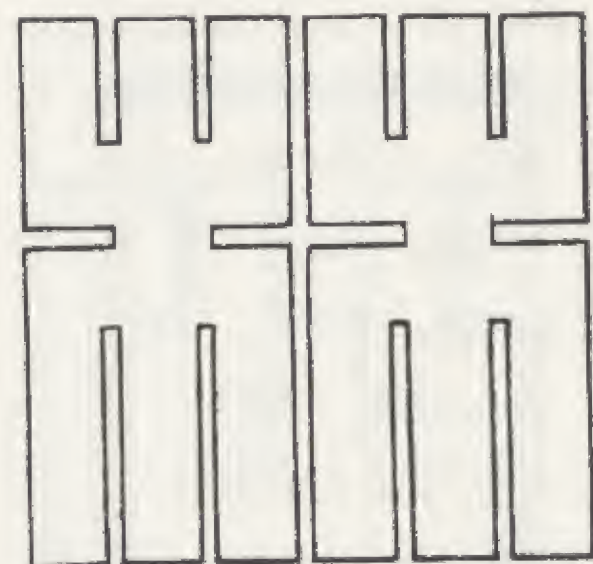
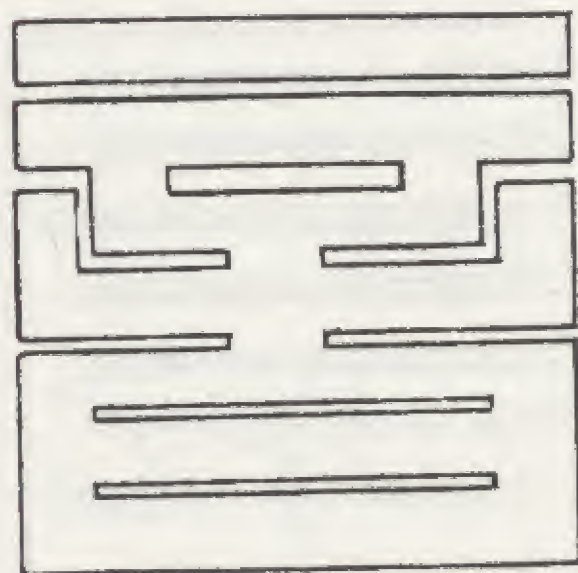
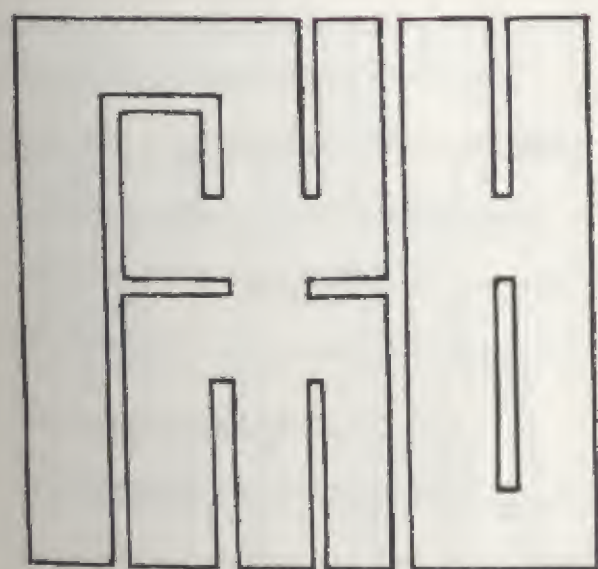
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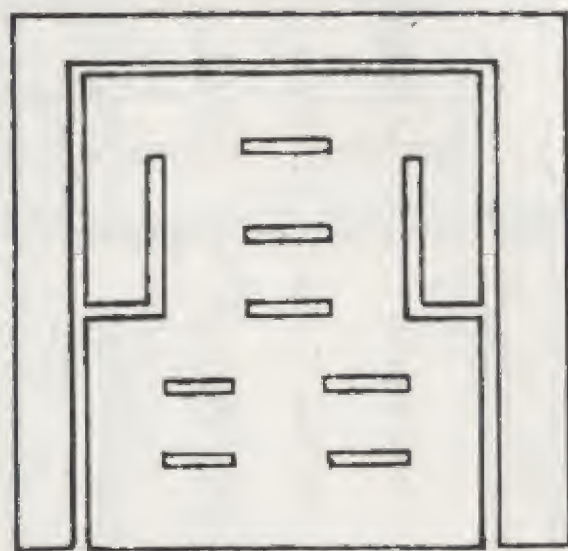
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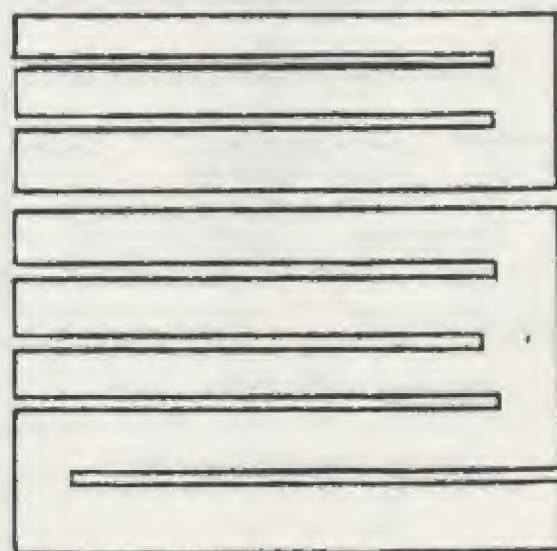
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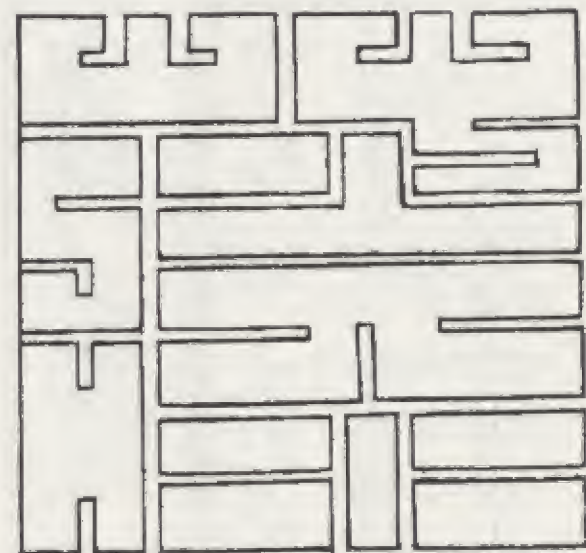
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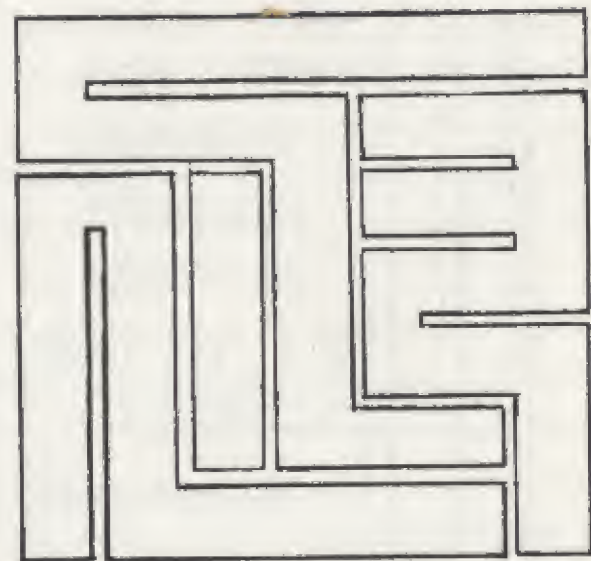
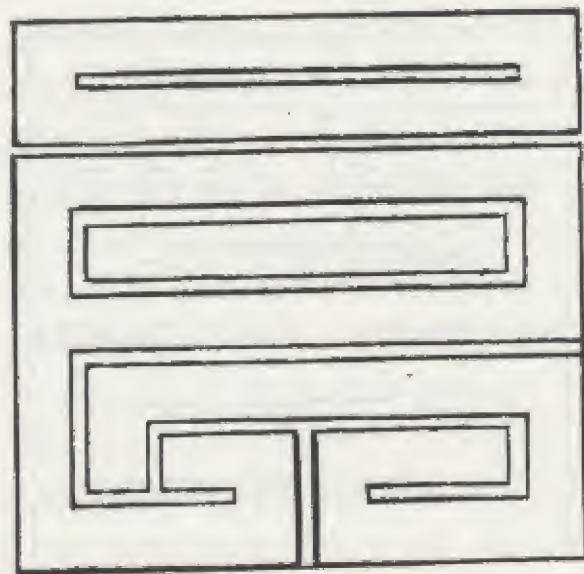
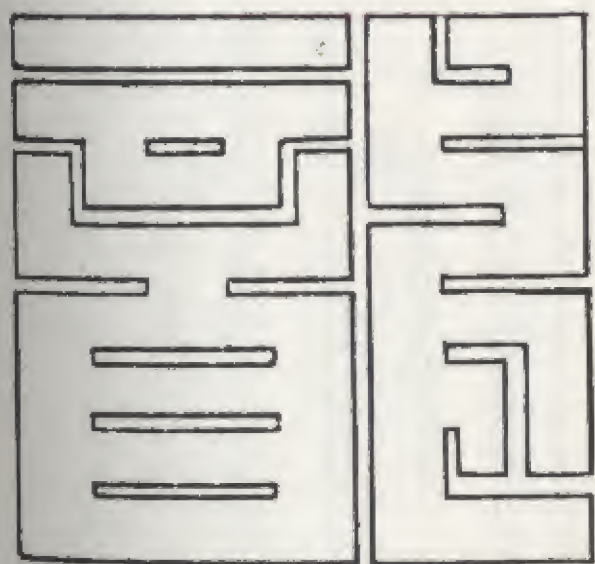
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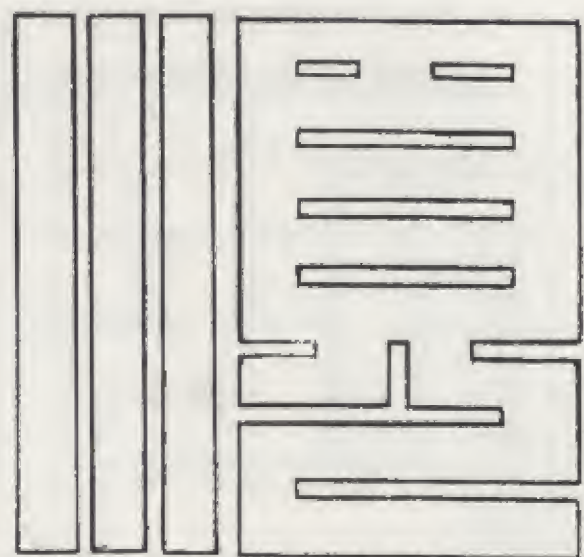
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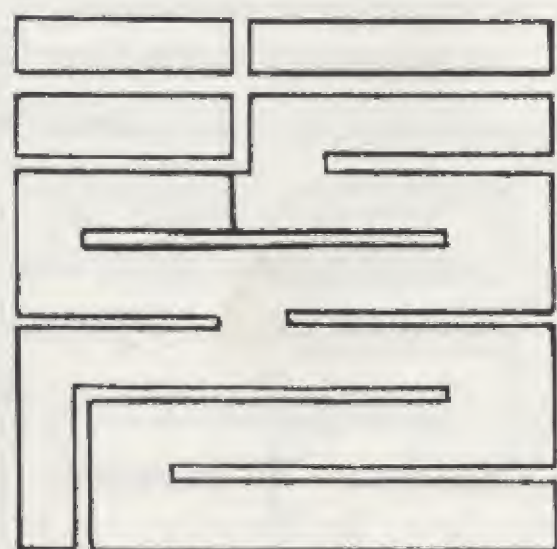
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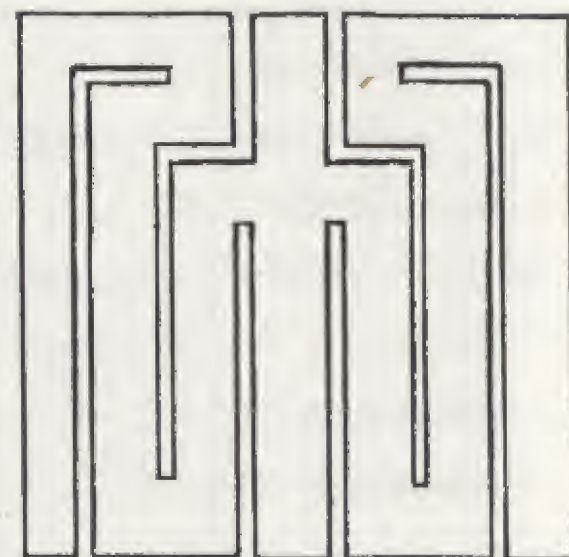
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larger part are designs based on flowers, though the hydrangea, emblem of inconstancy, is never used. Animals occur in only a few examples, though the series based on the 'Zodiacal' animals (pp. 117/118) may be cited and birds and butterflies occur with far greater frequency. In fact, next to floral patterns, the most common are those of purely geometrical construction. Human figures were never introduced into *mon*.

The gift for converting natural forms into logically conventionalised and rhythmic shapes is no doubt in part the outcome of an ancient tradition in the East for reducing calligraphic characters to geometric patterns, invariably composed within squares or circles. A few examples are illustrated (pp. 3/8) showing the character freely drawn with the brush, more carefully drawn in two other types of writing equivalent to our 'copperplate', then composed on accepted 'seal' lines, and finally, in the larger drawings below, redesigned to fulfil the requirements of an actual seal, and often losing legibility in the process. These last have become runic tablets of a symmetry as near perfect as the exigencies of the actual character will allow. The requirement of the 'square seal' was that the whole area should be filled—a vacuum was abhorrent. Hence, legibility having already become of negligible consequence, the limbs of a simple character like *ju*, ten, 十 were folded and contorted to fill the available space (p. 8, *Mon* No. 18). Whatever the elements of a character—and many are lopsided or top-heavy—the resultant seal had to be endowed with an appearance of stability, of being four-square. A study of the examples given will show how successful most of these reconstructions were. In the best, we are reminded of such diverse objects as the *t'ao-t'ieh* zoomorphs of ancient Shang bronzes at one end of the human story in the Orient, and the abstract woodcuts of Hodaka Yoshida at the other.

Mon may be said to represent, as a badge will denote a cause, the genius of the Japanese for stylised pattern. It is the same genius which informs the screens of Eitoku, Sōtatsu or Kōrin, the *tsuba* of Shōami Dennai, the lacquer-boxes of Kōetsu, the silk and brocade patterns of a hundred anonymous craftsmen. But *mon* also symbolise the whole world of Japanese décor, pattern and stylisation, not only in the visual arts, but in custom, etiquette, and attitude of mind. The formalised ritual of the Tea Ceremony perhaps illustrates this better than anything else: the immense erudition of flower arrangement, the 'sand and rock' and 'moss' gardens of certain temples, the drywood arrangements of *objets trouvés*, are further evidence of this underlying propensity of the Japanese to impose an order on natural objects as completely as they do (or did) on human behaviour. Perhaps the ultimate in the quintessential is the yin-and-yang figure—the two 'commas' clasping

each other within a perfect circle—representing the compression of a whole philosophy of life, a synthesis of a profound tenet of Oriental belief in the union of the Heaven God and the Earth Goddess, of Light (Heaven and Male) and Darkness (Earth and Female), in what the Japanese term the *tomo-e*, the 'whirl picture' (p. 61, *Mon* No. 314).

There are at least two paths to abstraction: one that leads towards what is felt to be an underlying logic, as scientists seek for the laws that govern natural phenomena; another where we submit to the ambivalent guidance of the subconscious, and accept the accidental concatenation of shapes and colours dictated by an unrestrained autographic urge. The one represents the mind under control, the product is essentially contrivance, art; the other presupposes a mind as free as it can be in a human being in our environment, the product as unpredictable as a dream. Both can be aesthetically beautiful: but in the one our appreciation is heightened by a sense of man's sublime intelligence and artistry; whereas we admire the other as we would a sunset, or the rainbow of oil in water, or any other natural phenomenon: it is really nature we are admiring, not art. *Mon* are perfect examples of the first of these two kinds of abstraction. They remind us of a saying of Brâncuși: 'Simplicity is not an end in art, but one arrives at simplicity despite oneself in approaching the real meaning of things.'

Some pages of the *mon* books (such as the ones from which our illustrations are taken) show patterns in course of construction and evolution, demonstrating how, on a skeletal framework, the pattern takes shape as ideas occur to the designer (pp. 136/141). It is an opportunity to follow the creative effort of the artist stage by stage, to observe how the mere geometry of the plan sparks off an idea that leads ultimately to an intricate pattern whose genesis—without the chance to look over the designer's shoulder—we could never guess. Design No. 31, p. 140, for instance, begins as a series of reticulated lines producing a succession of interlocking six-sided figures. Within these, circles are described, also interlocking; but now the areas created by the intersecting arcs of the circles suggest the imbrication of three-armed shapes, all attractive in themselves and more interesting in their endlessly woven form.

In the end, we accept these designs as being of an abstract significance in which we have lost sight of the initial components, the *points de départ*, just as we forget the tonic scale in listening to a melody. For instance, two crossed and opposed axes (p. 87, *Mon* No. 488) are felt simply as a cruciform shape with diversified arms; six together (p. 87, *Mon* No. 487) become a *perpetuum mobile*. Others give the impression of movement, of revolving around a central axis, merely by the elimination of detail. When we turn

a wheel with variegated spokes or spin a top painted with a pattern of colour, the separate elements fuse in motion and become concentric circles of colour. With some circular *mon* you have the sense of looking at such a pattern in motion, and it is a matter of wonder what basic design would emerge if the movement could be halted.

Among the most beautiful and concise *mon* are those based on sheaves of rice, and another group based on iris flowers (p. 80). The five 'rice-sheaf' patterns on that page demonstrate the variety, the changes of emphasis, the exploitation of the natural features of the subject: there is, all through, the contrast of the long sweeping lines of the rice-straw with the short, curling, pointed ends of the leaves, and the counterpointing against these curves of the tiny ovals of the seed-heads: even the straw binding of the sheaves is used in such a way as to enhance the 'spring' of the design, of something that has latent movement and is momentarily held in a static and harmonious position. Yet more often than not, *mon* design, as in almost every other kind of Japanese pattern, whatever the medium, relies on asymmetry for its effect: and the two *mon* to the right and left at the top of p. 80 seem more attractive to us than the central one. There is little doubt that asymmetry gives a greater feeling of motion, the disequilibrium suggests sometimes a centrifugal, sometimes a centripetal, movement that is ideally suited to the circular form of so many *mon*. Yet strict symmetry can, on occasion, be made a virtue, as for example in one of the most widely known *mon*, the *Kiku-mon*, the chrysanthemum *mon* of the Imperial House (p. 83, *Mon* No. 471). In this, the sixteen petals radiate from the centre disc, all of the same size, and surrounded uncompromisingly by two concentric circles. The other chrysanthemum designs, on pp. 83, 85 and 95, show the extraordinary fecundity with which a designer would develop patterns from a given subject. The flower, with up-curved petals, surmounts aspiring leaves, or takes a central position surrounded by leaves; or the flowers alone are used in a manner that is the very antithesis to the Imperial *Kiku-mon*, the petals in one case raying out from a focal point well above the centre of the enclosing circle, or—perhaps the most extraordinary of them all—form a tangled, woven mass with a ragged outline that, inevitably, the designer felt needed no circumscribing border.

Unquestionably, the *mon* designer was happiest, and showed the most surprising resource and invention, in stylising birds (pp. 99, 104, 105 and 119). The *origami* (folded paper) crane is perhaps an expected choice (p. 105, *Mon* No. 616), but in fact, this bird—a happy symbol of longevity—provides the basis for dozens of brilliant exercises in brevity, and also, in contradiction, in rich and intricate patterns. The bird with upstretched wings

meeting over its head can be drawn as economically as the example on p. 105 (*Mon* No. 620): this is surely the *ne plus ultra* in reduction to essentials; or with the stylised plumage of the other on p. 119 (*Mon* No. 718) which gives the effect of cloisonné or stained glass with close-set leads. But when two birds or three birds are woven into a single design, the results are particularly handsome, and the *mon* on p. 119 are among the most charming and astonishing recorded.

Another bird favourite is the sparrow. The example on p. 105 (*Mon* No. 625) has something of the unexpected symbolism that we encounter in another Japanese art—that of *netsuke* carving: in both the miniature ivory carving and this *mon* there is an almost entire absence of naturalism; the head, eye, beak and wings have been reduced to symbols by which we recognise a bird in flight. In another (p. 104, *Mon* No. 618), fantasy is overlaid upon the symbolism, the wings and body are frankly converted into a completely fanciful motif; and in other examples three are joined together, forming two entirely different designs, one with the heads at the centre, the other with the heads on the periphery. The ‘sparrows in bamboo’, a stock motif in Japanese painting, forms the basis of several *mon* on p. 99, and once again one can admire the way the changes are rung to create designs of entirely different character, now the birds predominating, now the leaves of the bamboo, now the bamboo canes which, in one design (p. 99 *Mon* No. 582), form an interesting border.

Yet in some ways the greatest triumphs—because the least expected—are in the purely geometrical *mon*. We are acclimatised to simplicity in its most uncompromising forms, such phenomena as Rothko and the poster art that derives from him and his like condition us to accept the most elemental patterns, like those on pp. 18 and 19, which give us the same satisfying reaction as we have in handling a crystal ball, appraising its perfect contours, conscious of its weight. But the designers of *mon* liked a complicated pattern as well as a simple one, and shuffled their shapes and fragmented them as if viewing them in a kaleidoscope, or, to take an up-to-date analogy, using a ‘Spirograph’, an ingenious modern toy for producing geometric patterns by revolving stencils.

These are seen in their most practical and typical application in a series of patterns of larger size than *mon*. It was, in fact, natural for a book on *mon* to follow selected examples with these larger, over-all patterns designed more specifically with fabrics in mind. The patterns on pp. 136/141 come from the same small books as the *mon* reproduced, on a larger scale, in our pages. They are the more interesting, and useful to designers, in that they show the framework or foundation on which patterns were constructed, the

simple, ruled, geometric background that lies behind the often intricate resultant. They provided the craftsman, whether in the dyeing of fabrics or the lacquering of a box, with the basic laws for constructing repeat patterns, or interrupted repeat patterns, and many of the designs have a timeless validity that would give them an effectiveness today in the widest range of materials and artifacts.

Patterns of this kind were published with a completely practical purpose, were intended for use, and certainly *were* used, by all those craftsmen whose work involved applied design. In any book on patterns there would be included a proportion that were well-known and in common use, for instance, the star-pattern, p. 138, Design No. 14, occurs with great frequency on dress materials in paintings and prints of the last three centuries, often picked out in white dots on a coloured ground, and one like Design No. 21, p. 138, suitably modified, is often encountered in the summer linen *kimono*, worn by both men and women. Others would be of the compiler's own invention, but there was no implied copyright, and craftsmen and painters felt no constraint in removing new designs bodily into their own compositions, or adapting them to fit their needs. Compilers of pattern-books not only provided a dictionary of existing and well-tried designs and added their own to the canon, but also helped to promote inventiveness among those who used their books. The number of such books published indicates the widespread public interest; and although we are sometimes persuaded to believe that the Japanese as a race had an innate sense of pattern and décor, there was always, as in each of their arts, an arduous basic training in the traditions and the skills, and the design books were the textbooks each aspirant had to study during his apprenticeship.

The designs on pp. 124 to 133 come from a pattern book by the great artist Katsushika Hokusai, and something is said in that place about Hokusai as a designer. Hokusai's book, like the others we have discussed, had an eminently practical intention, and differed only in degree from a number of others by anonymous artists published about the same time and later. The print on page 123 shows a dyer with lengths of cloth in each hand just dipped in the vats, other strips hanging above him, patterned with designs to be found in the book. But although the fabric designer and dyer was perhaps foremost in any pattern designer's mind, many of the drawings would have been used by craftsmen in other fields than textiles. Mention has already been made of the practical application of these patterns in our own contemporary context. Books like Hokusai's pattern book were well used and few have survived; if it had been better known in the West in the past, the chances are that we might already have experienced a vogue for, say,

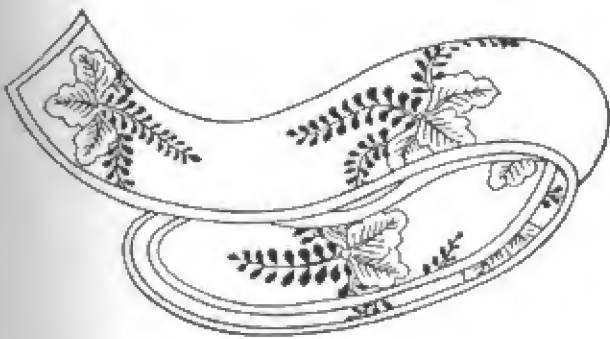
'Hokusai Jewellery', based on designs illustrated on pp. 126/127; it would assuredly have held its own with jewellery designed by modern artists like Templier and Dalí. This is but one instance of the opportunities that abound, the ideas that can fructify in a designer's mind confronted with this relatively untapped reservoir of *mon* and other patterns, the traditional repertoire of the Japanese for centuries.

It is an accusation too often levelled against the Japanese that they are imitators, exploiters of other nations' artistic and industrial originality. By utilising their *mon* and the kind of stylised patterning typical of *mon*, Western designers will help to redress the balance, and in the process will acknowledge how unjust the jibe is that the Japanese have no original art of their own.

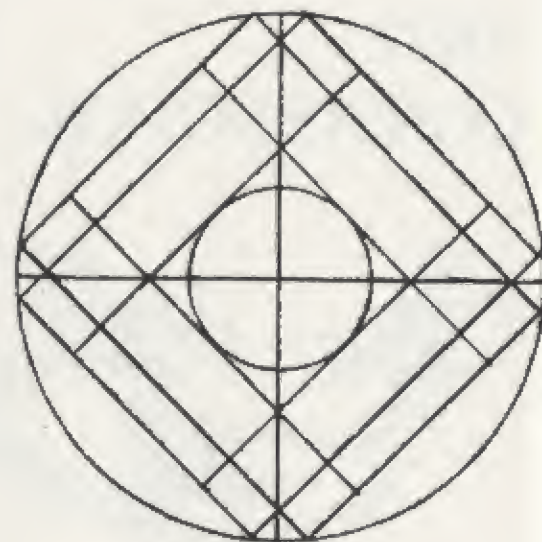
NOTE

1. The frontispiece is from a picture-book known, from an MS title, as *Fūryū Ezukushi* 'A series of fashionable pictures', of about 1685, by a pupil of Moronobu, possibly Morofusa (fl. last part of the seventeenth century).
2. The decorations on pp. 1, 15, 122 and 135 are from designs for *obi* (sashes), from the *Joyō Kimmō Zui* 'Pictorial Encyclopedia for Women' of 1687, by Yoshida Hambei (fl. ca. 1664-1690).
3. The *kimono* designs on pp. ii, iii, 57, 82, 120, 121, 134, 144 and 145 are reproduced from a pattern-book by Nishikawa Sukenobu (1671-1751), *Chinzoku Hinagata Miyako Fūzoku*, 'Customs of the Capital (Kyoto), Models of Rare Colours', published in 1716.

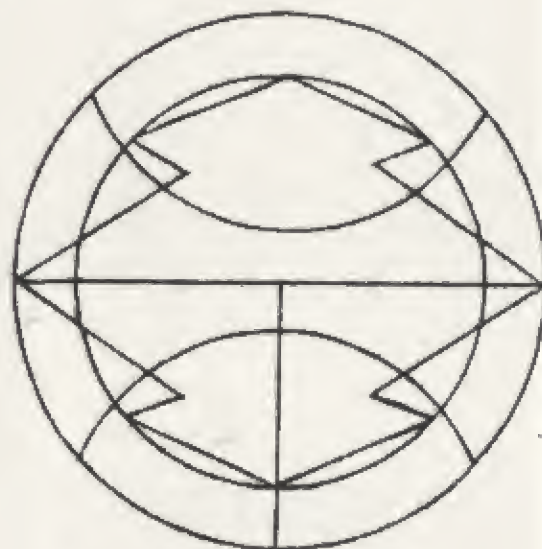
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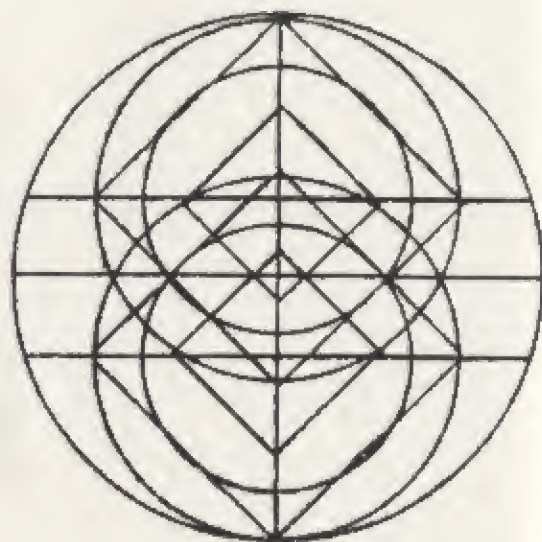
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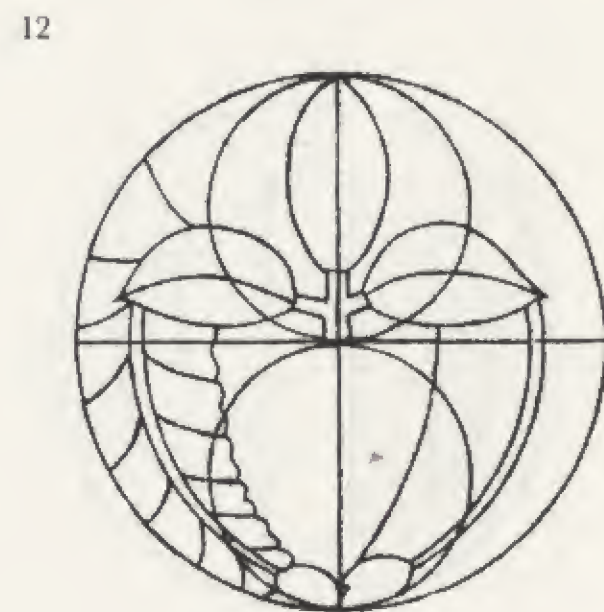
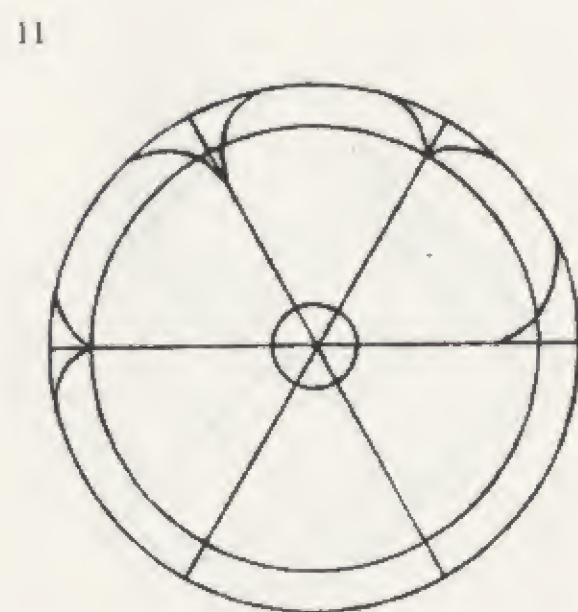
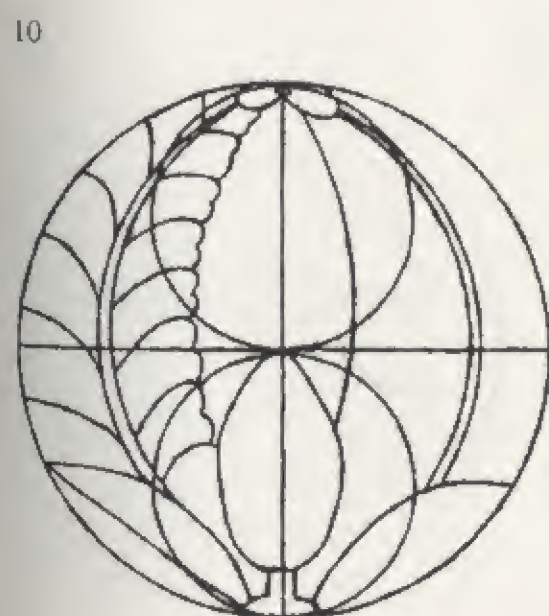
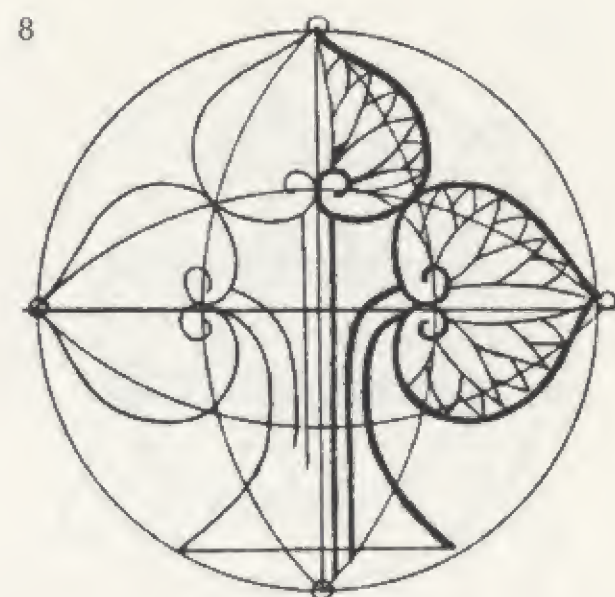
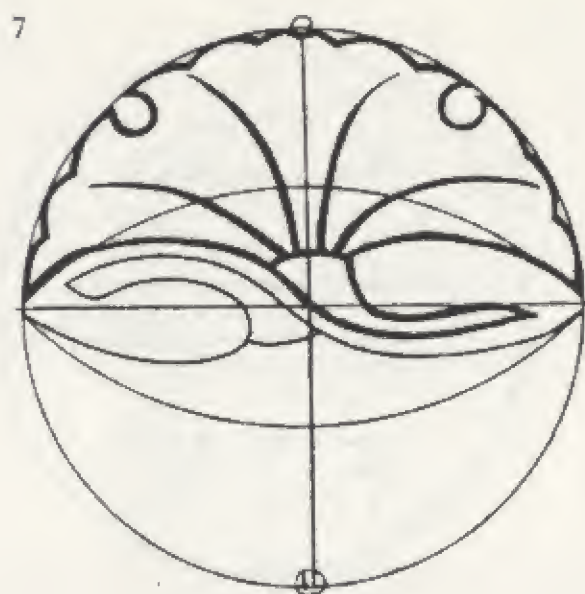
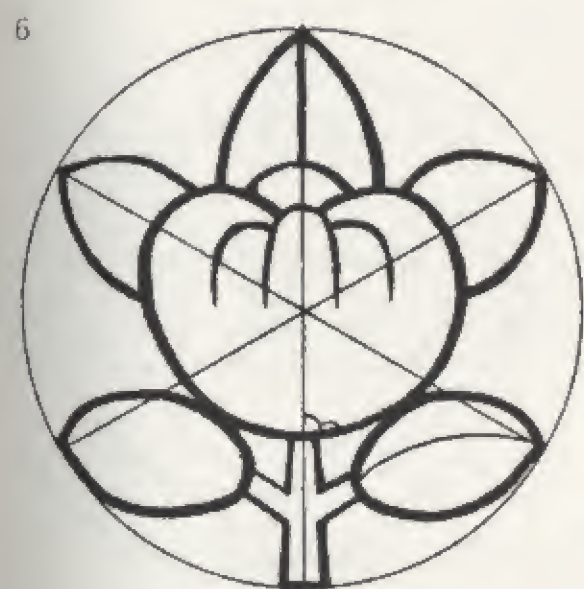
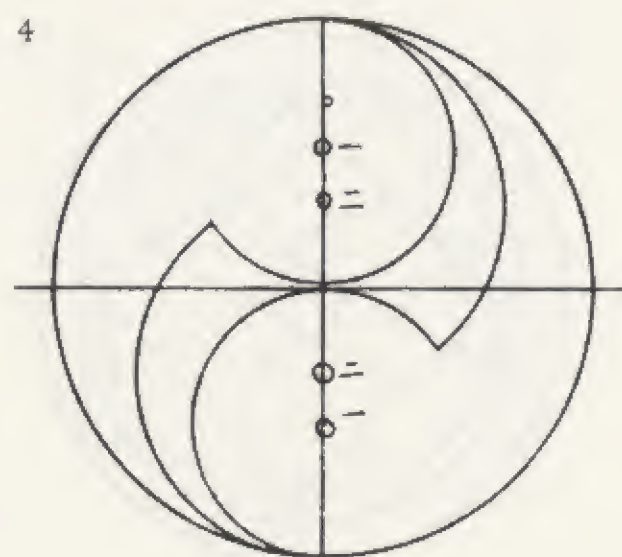
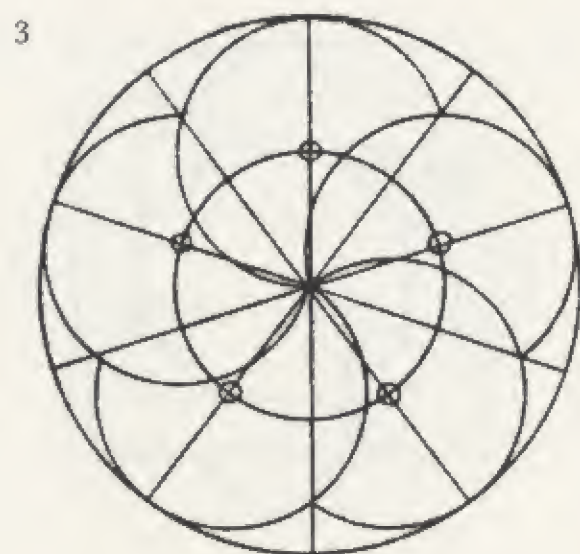
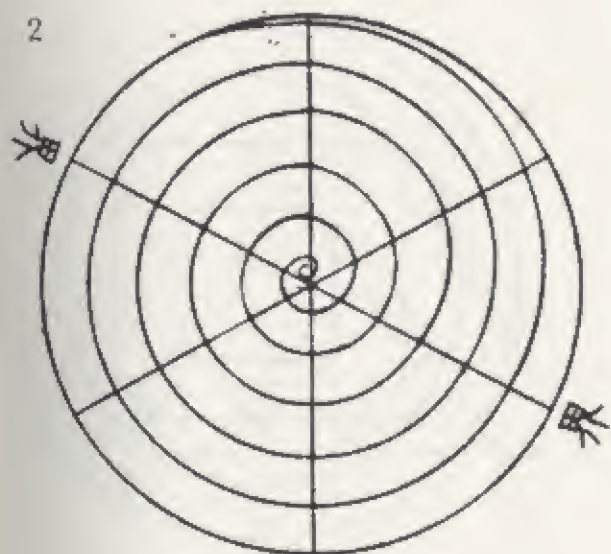


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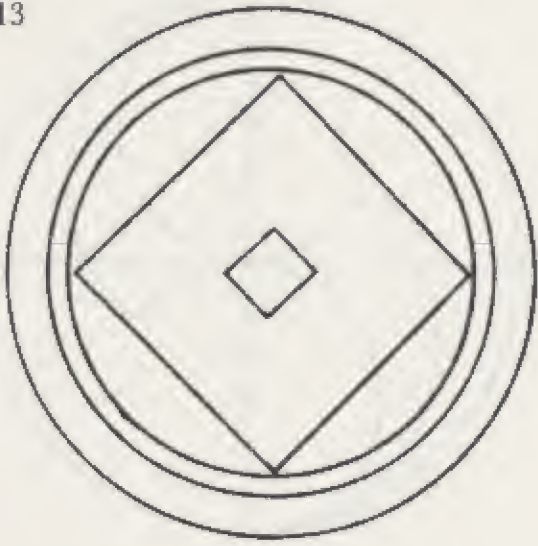


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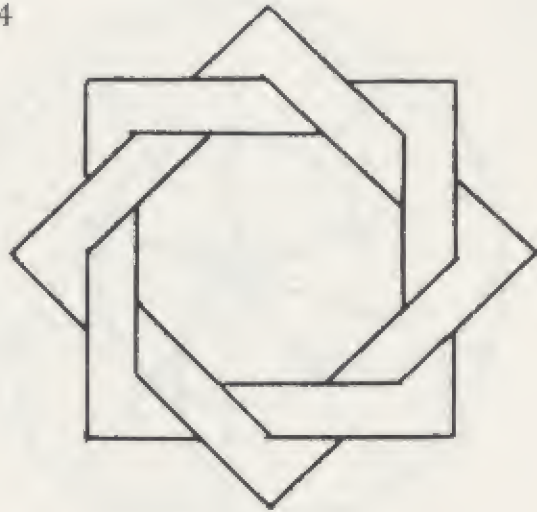




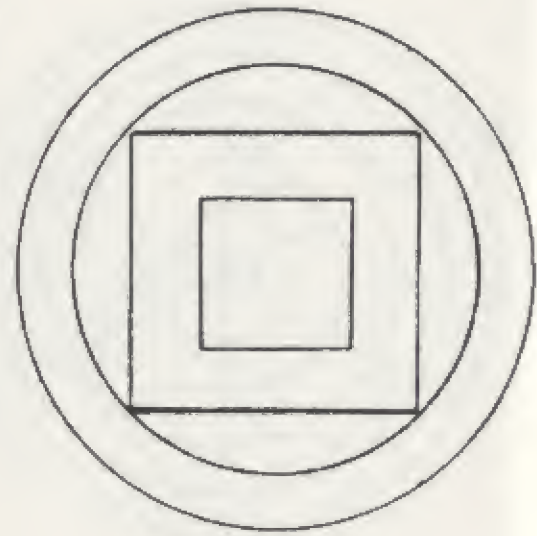
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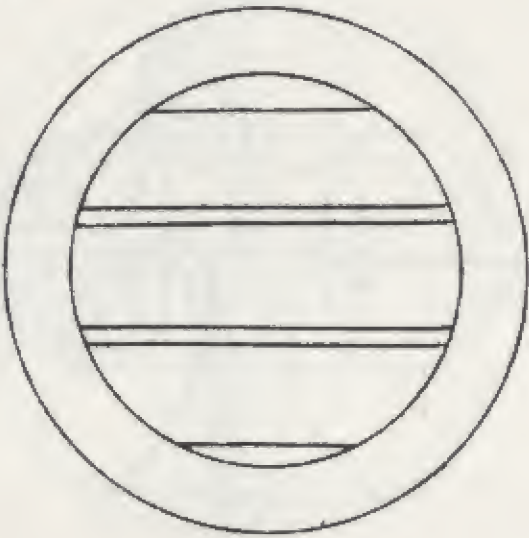
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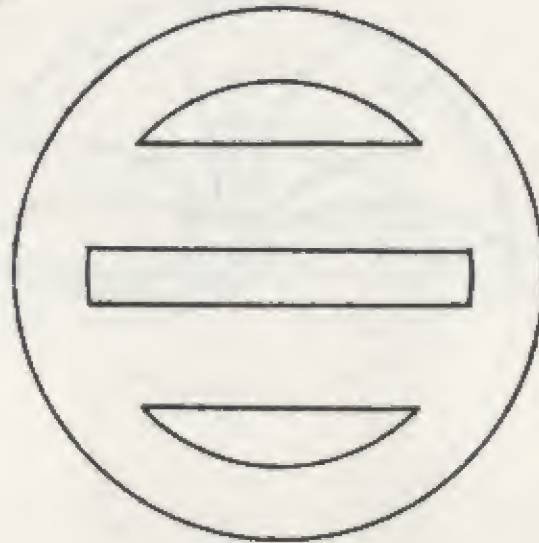
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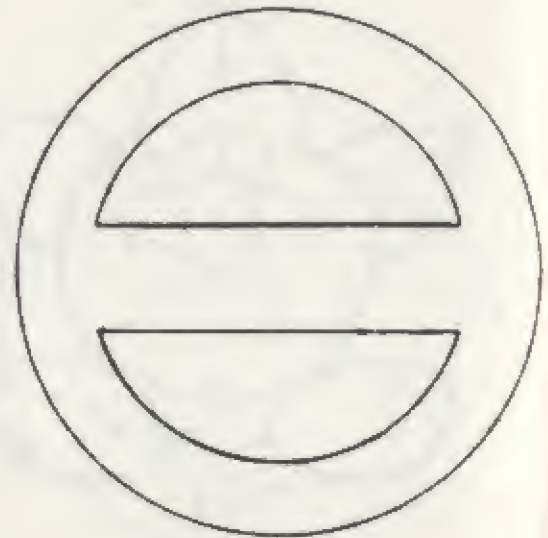
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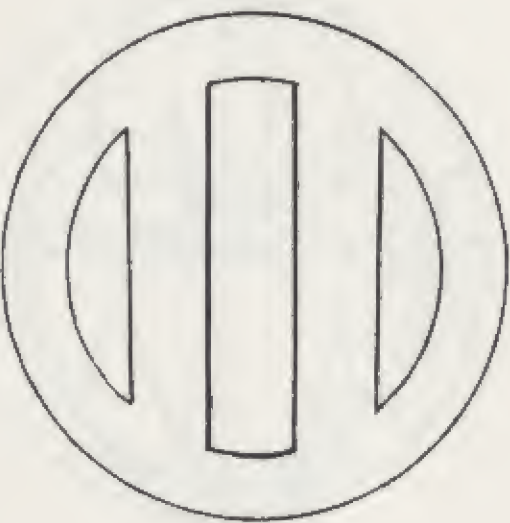
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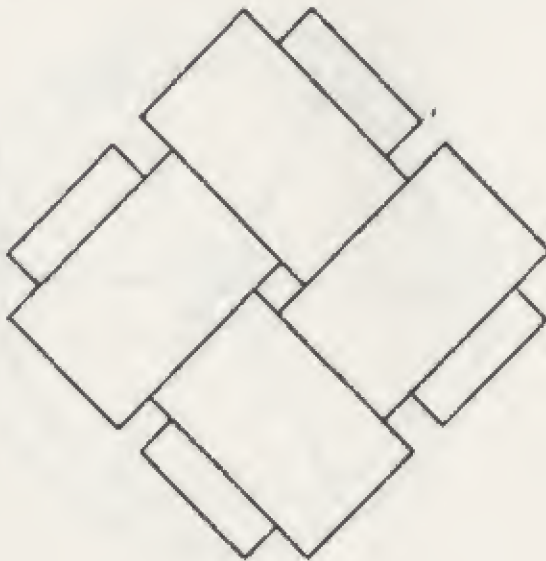
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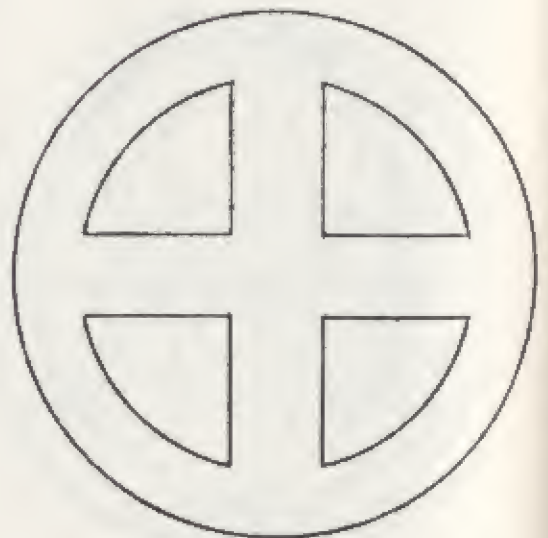
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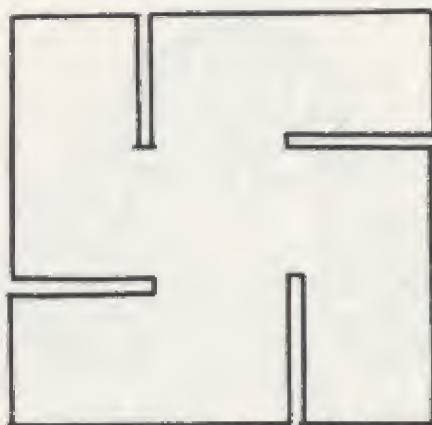


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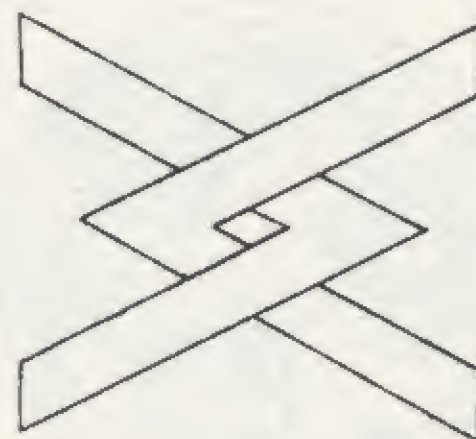
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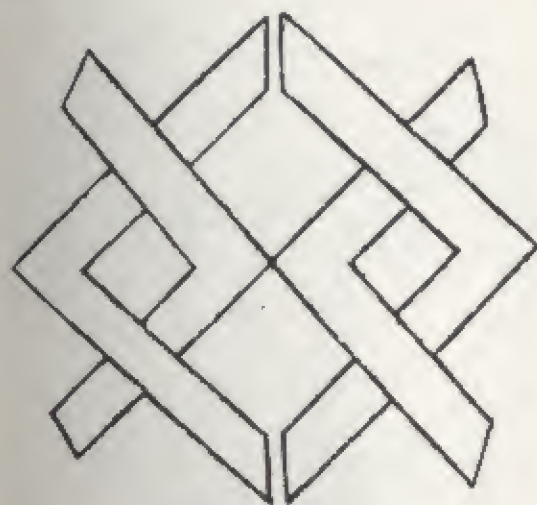
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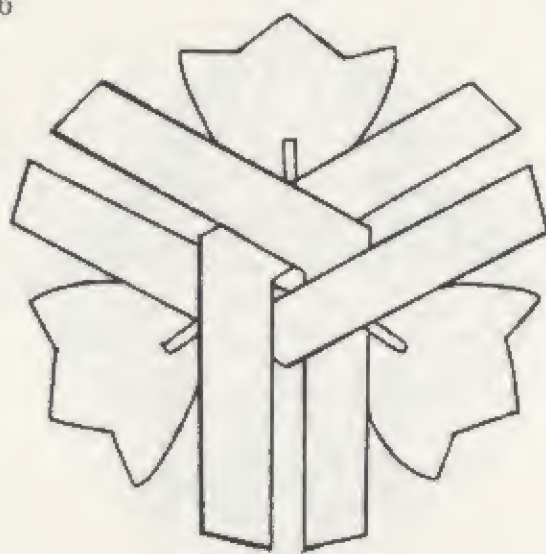
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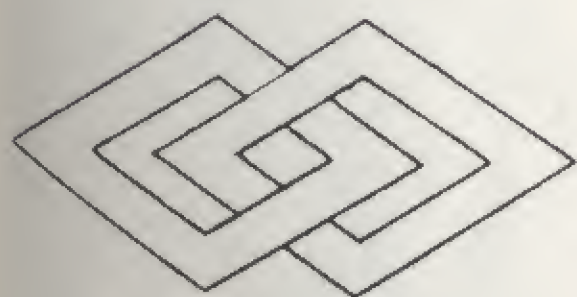
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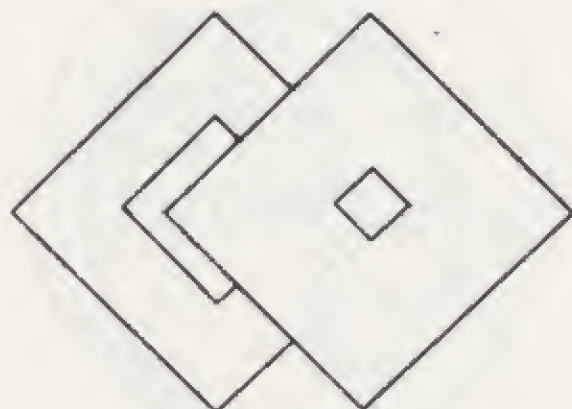
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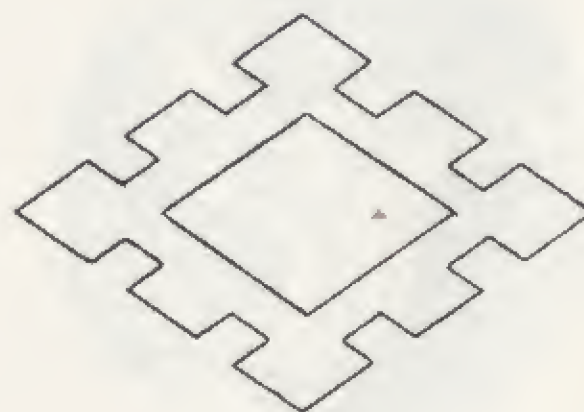
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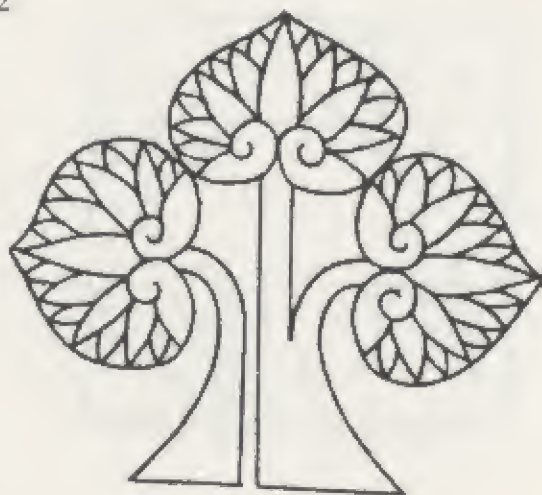
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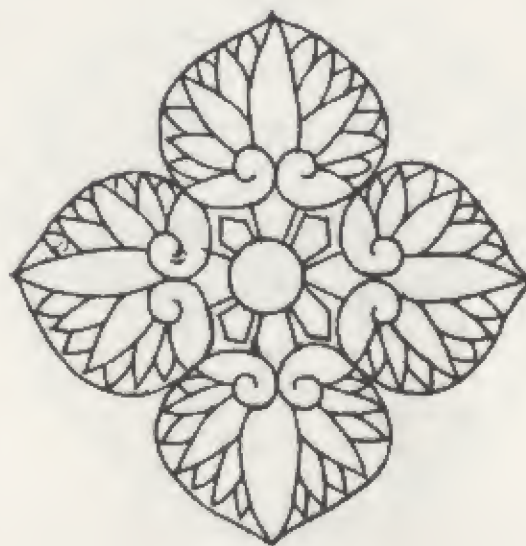
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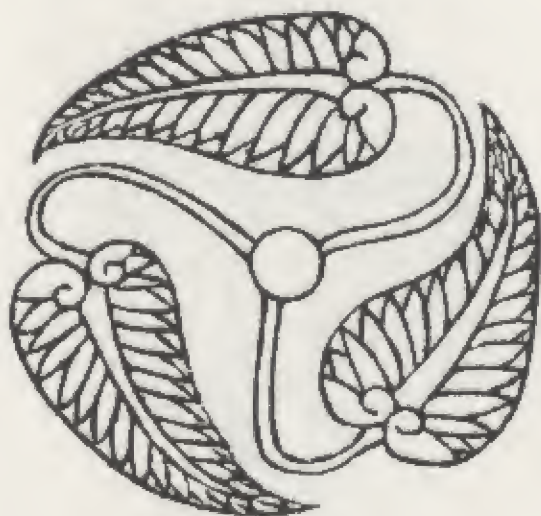
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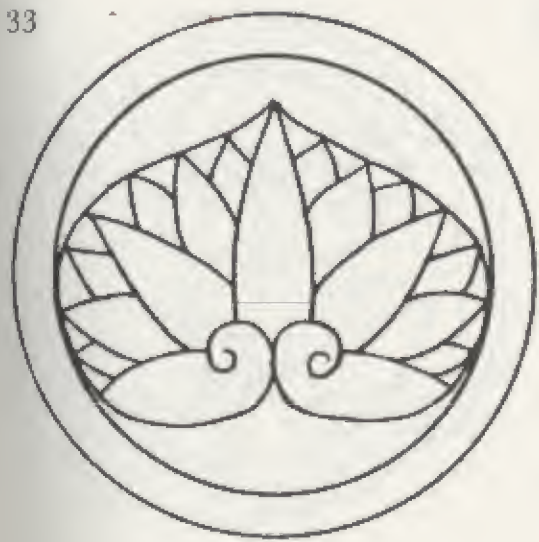
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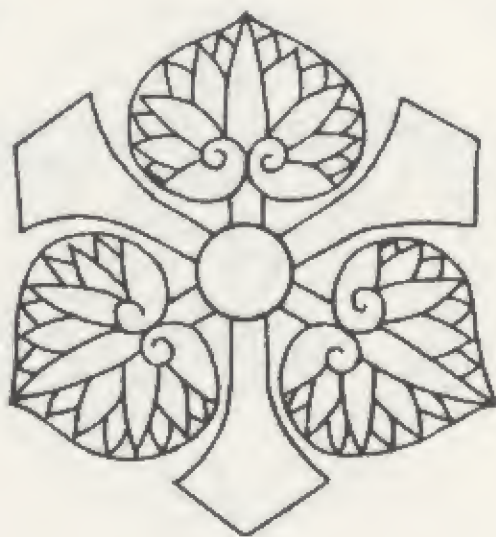
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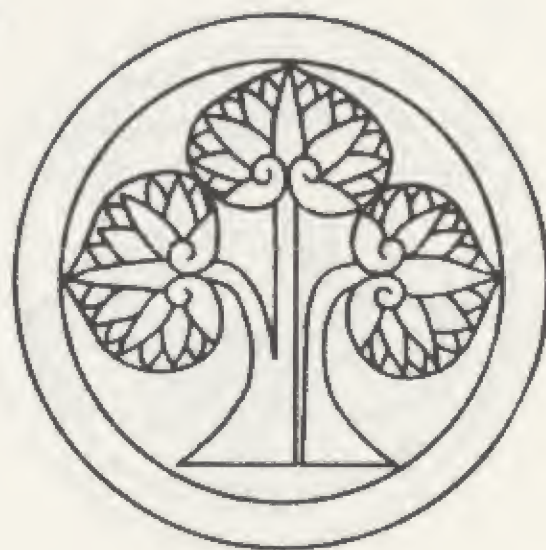
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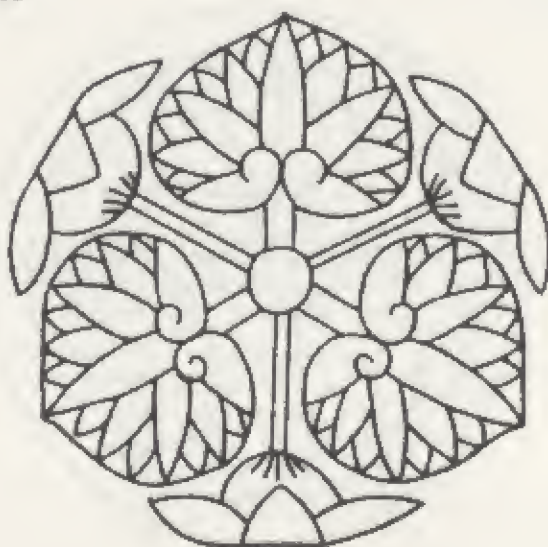
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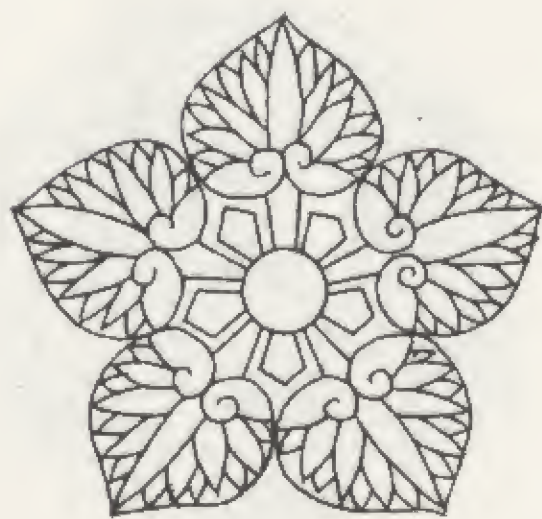
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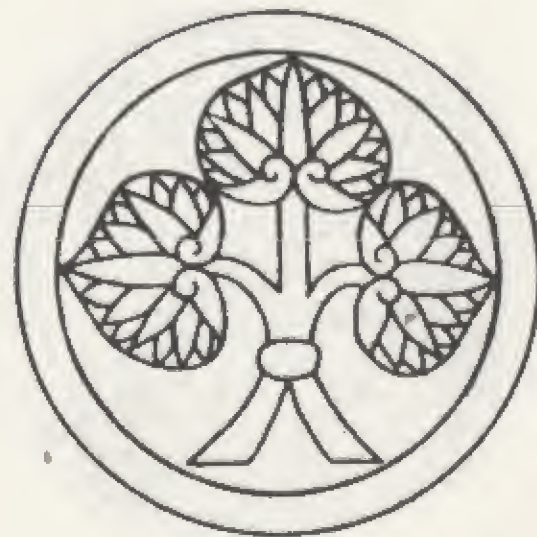
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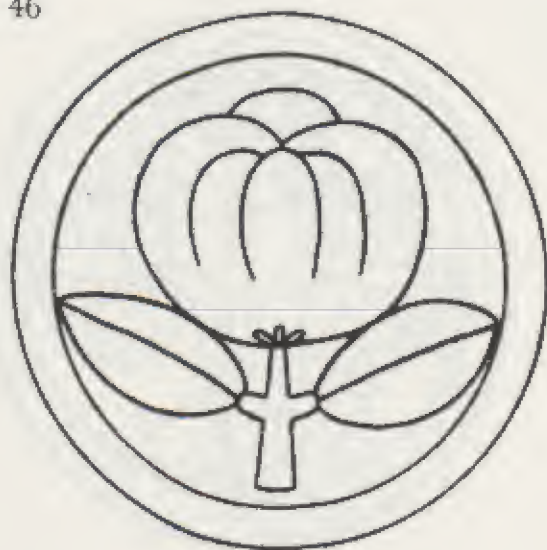
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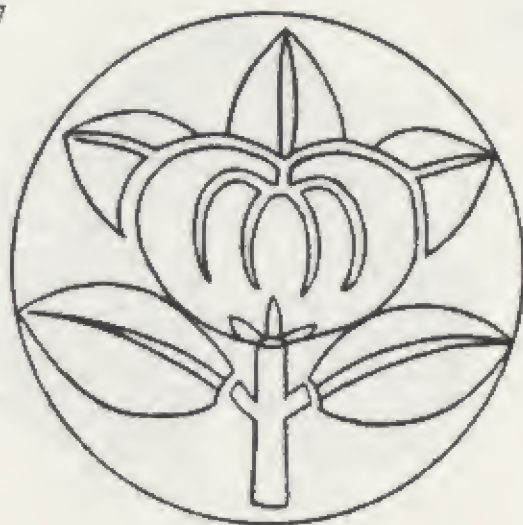
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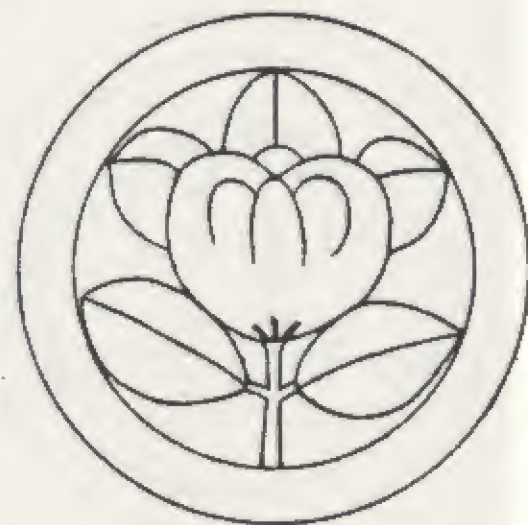
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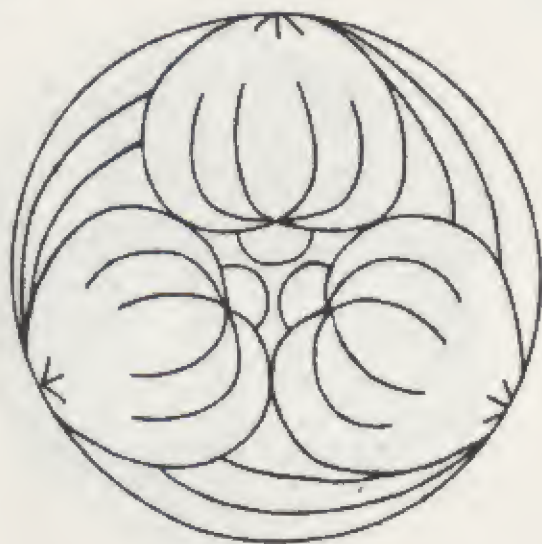
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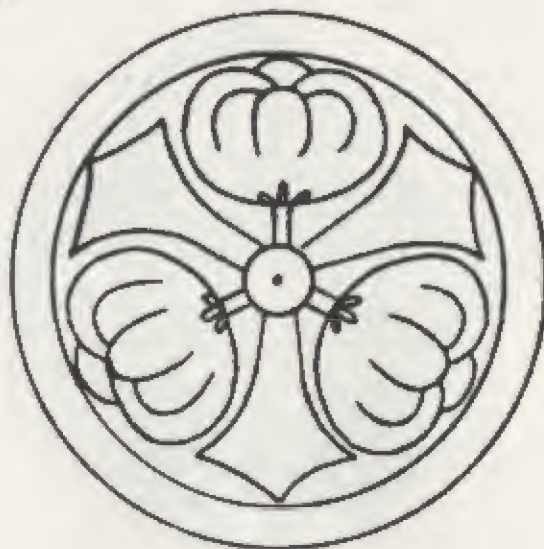
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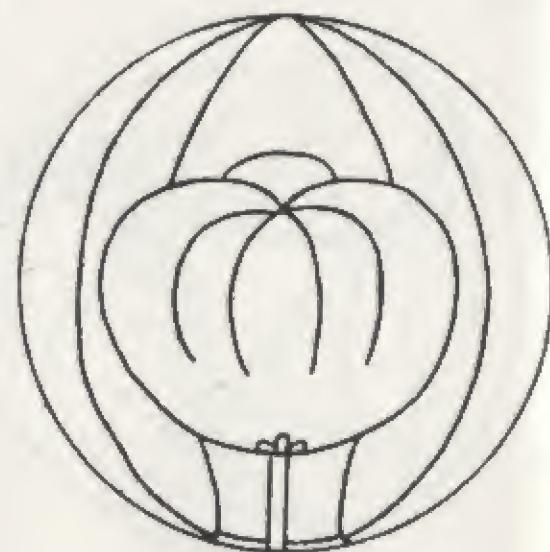
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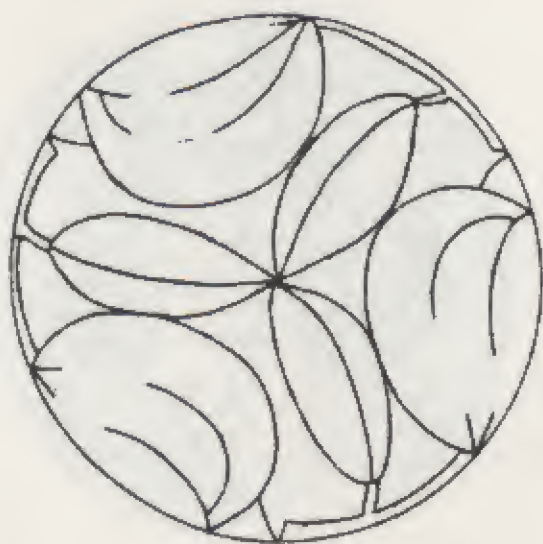
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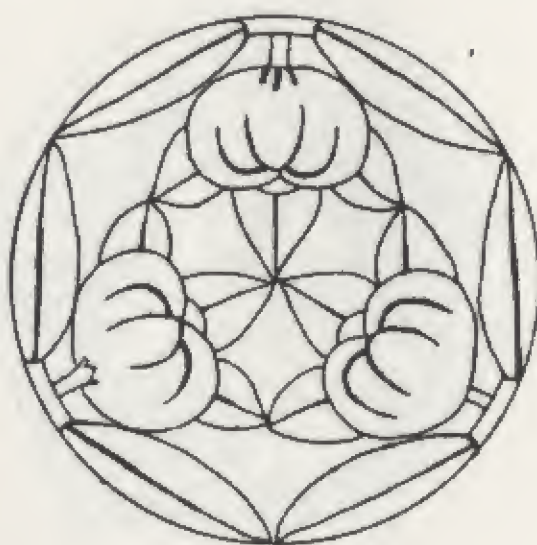
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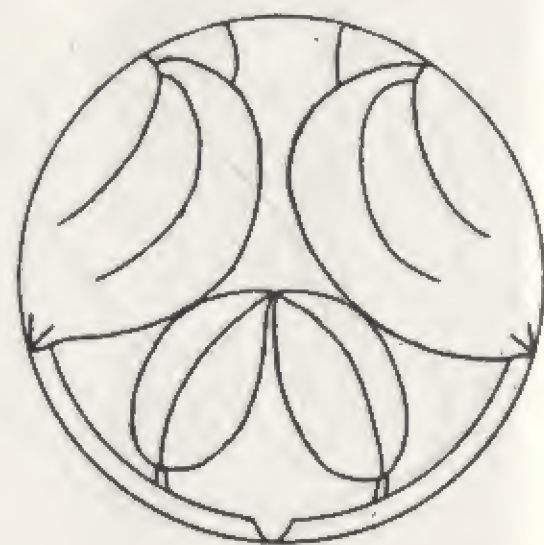
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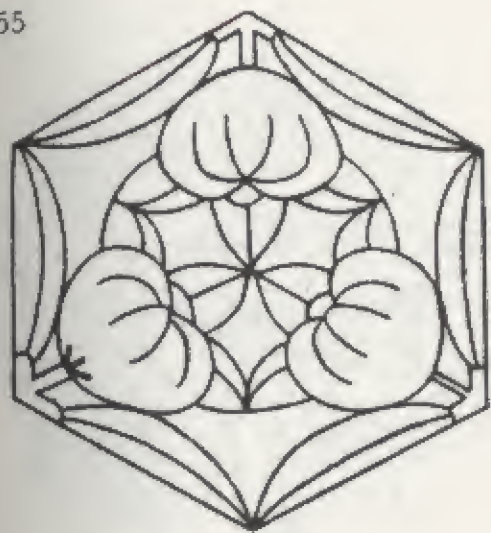
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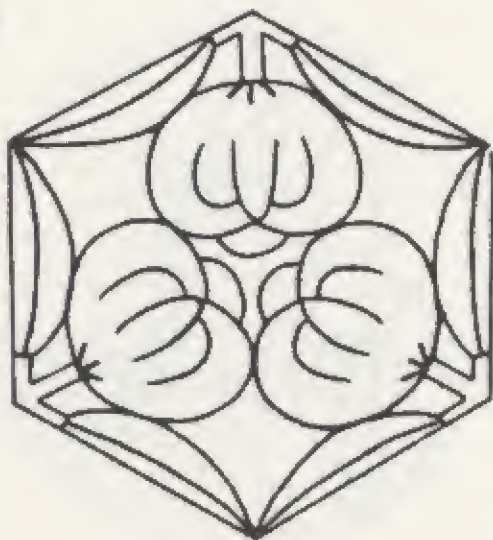
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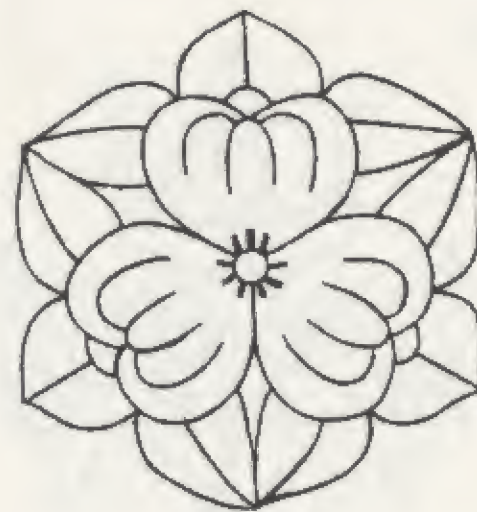
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56



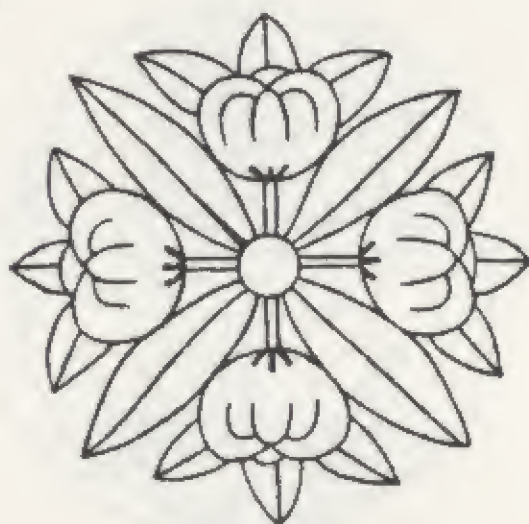
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58



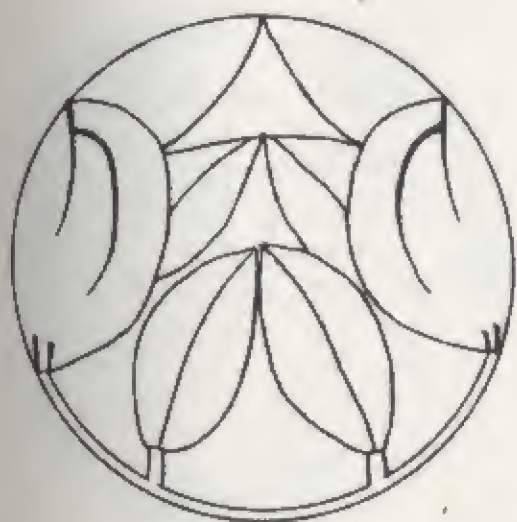
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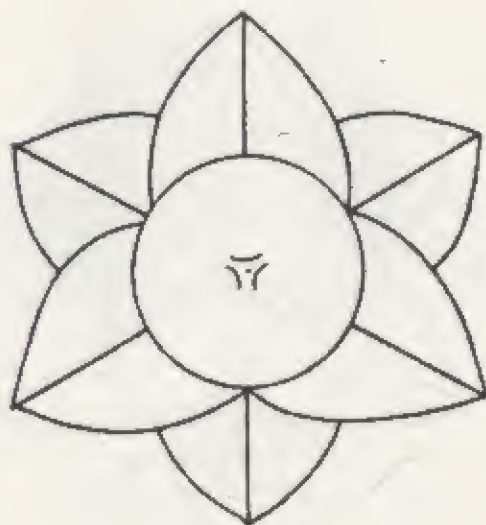
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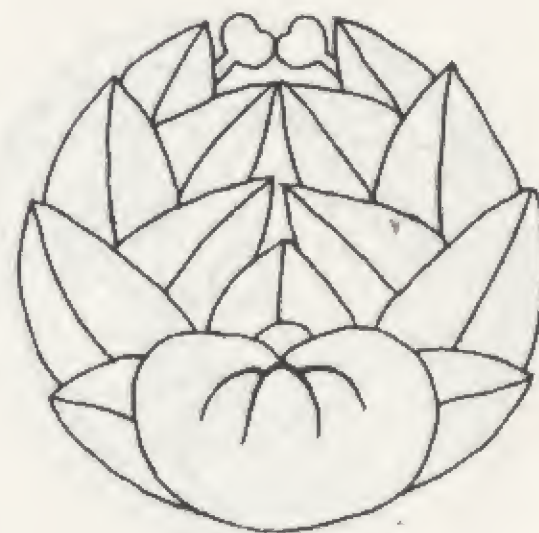
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63



64



65



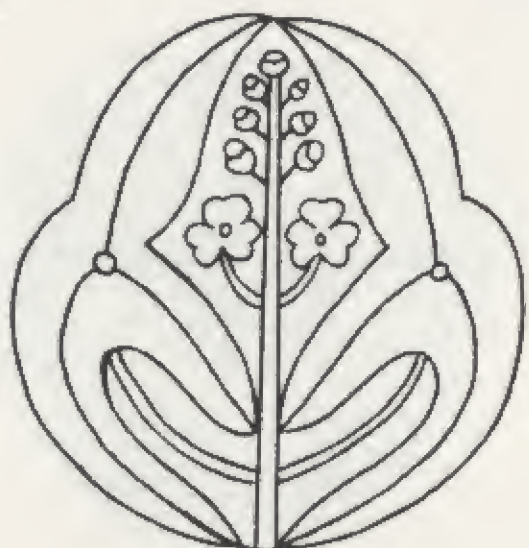
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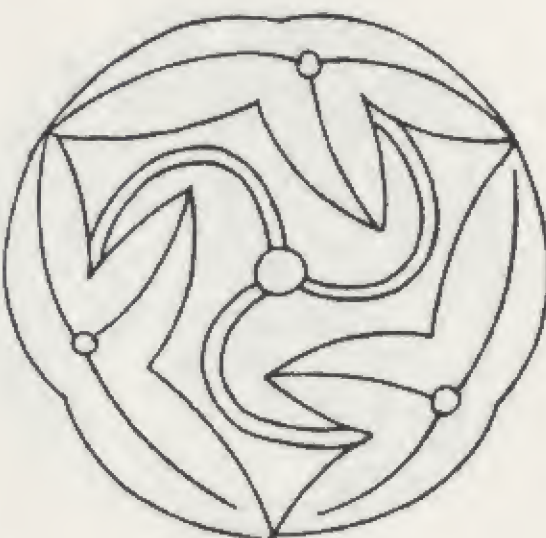
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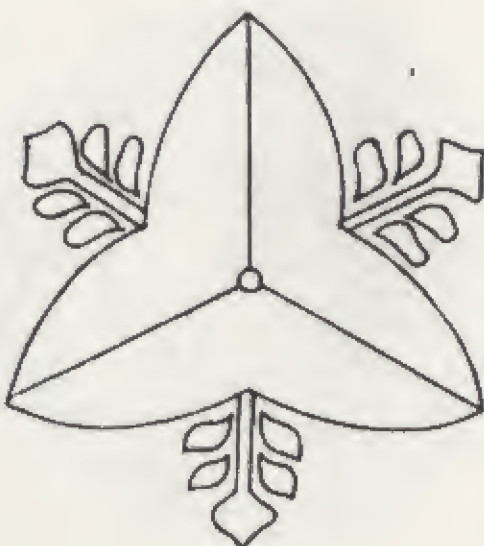
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76



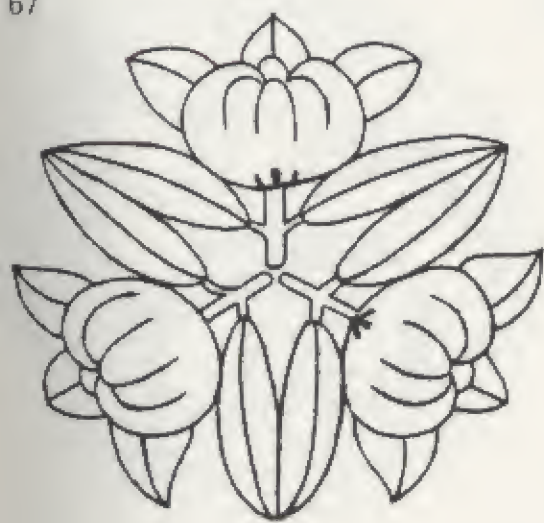
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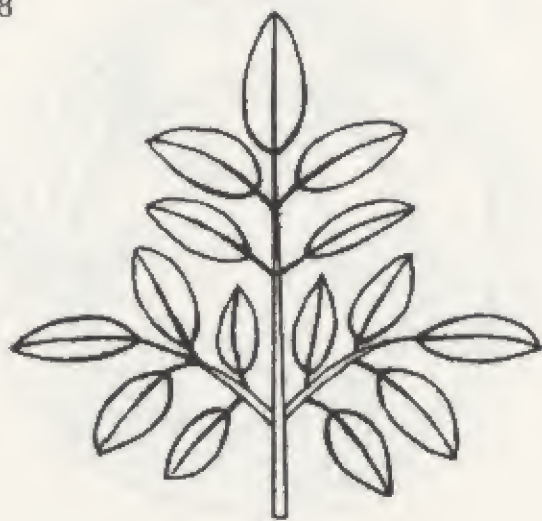
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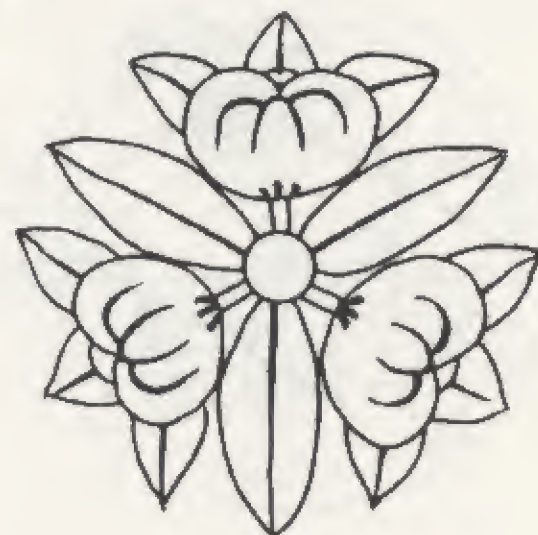
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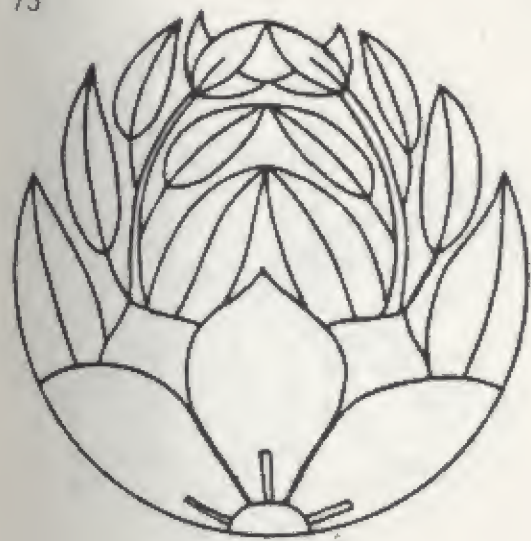
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69



73



74



75



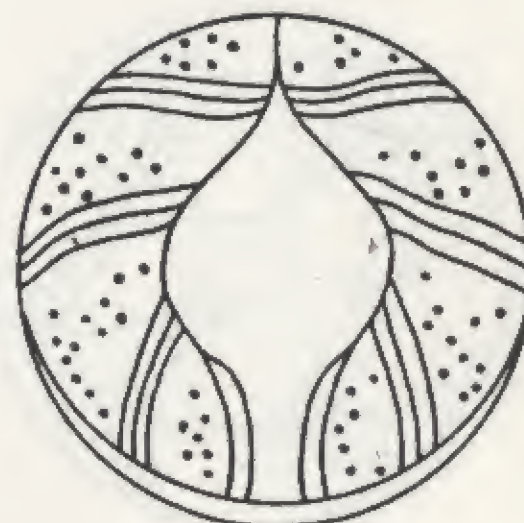
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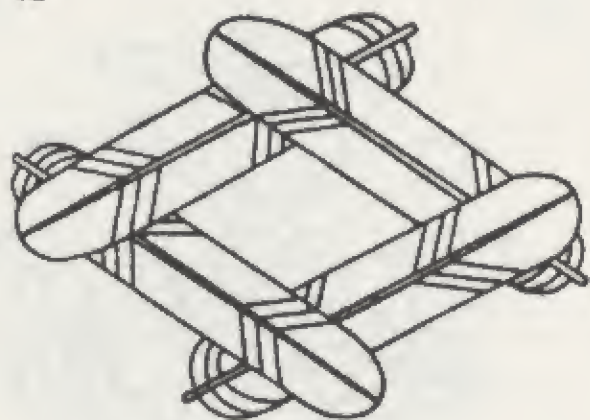
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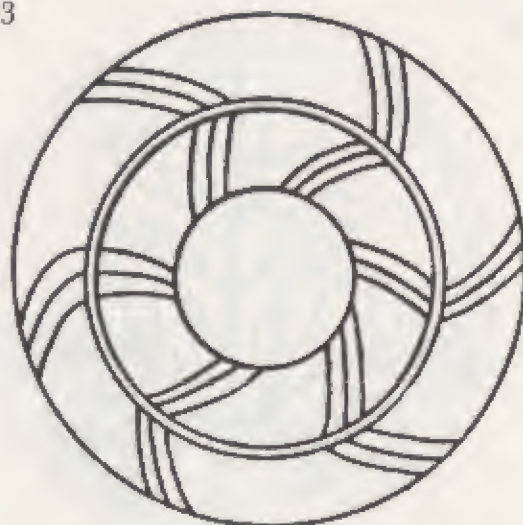
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82



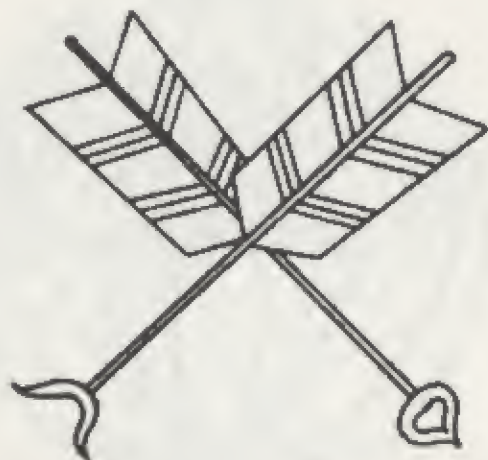
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84



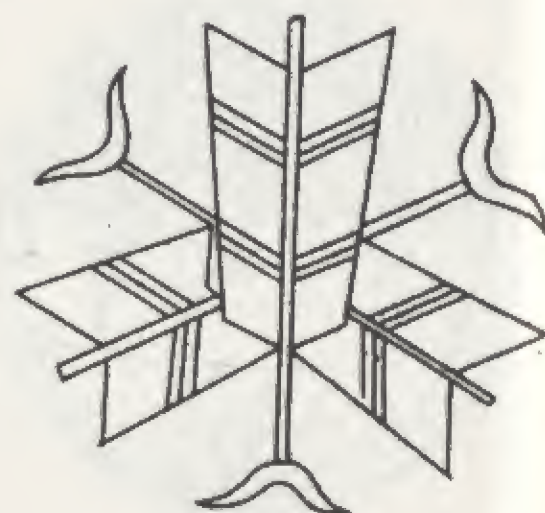
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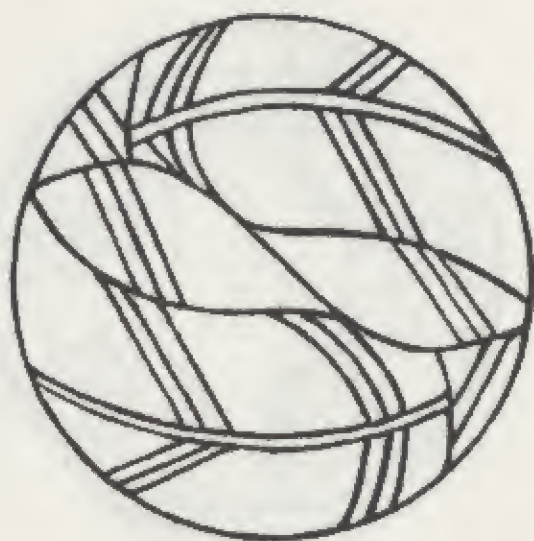
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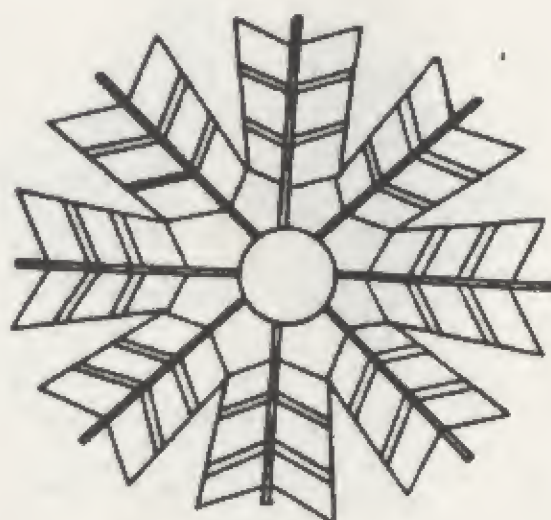
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88



89



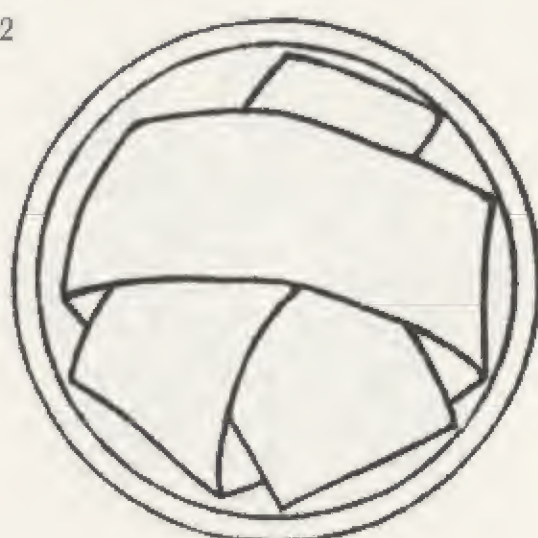
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91



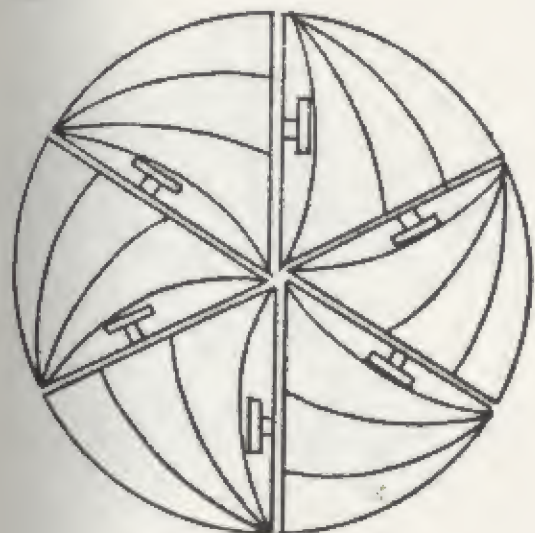
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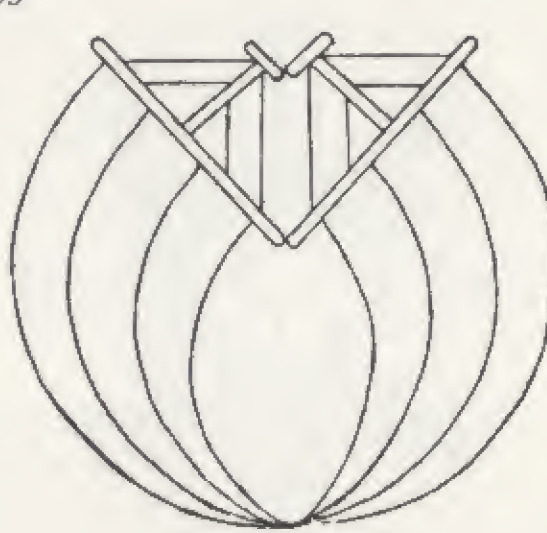
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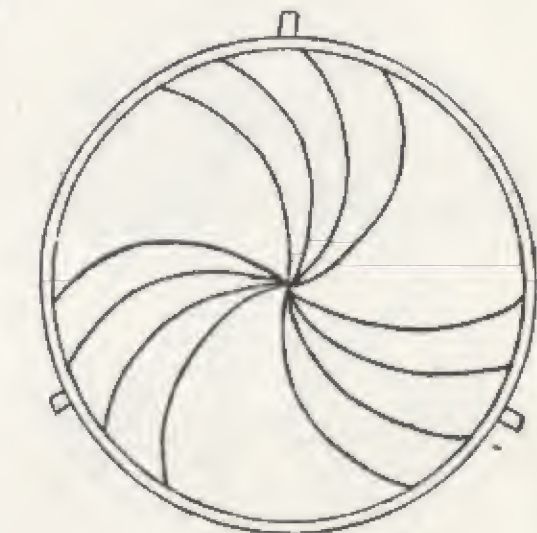
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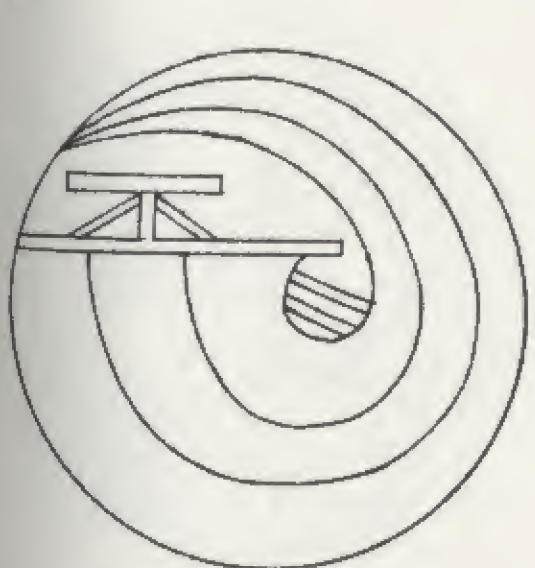
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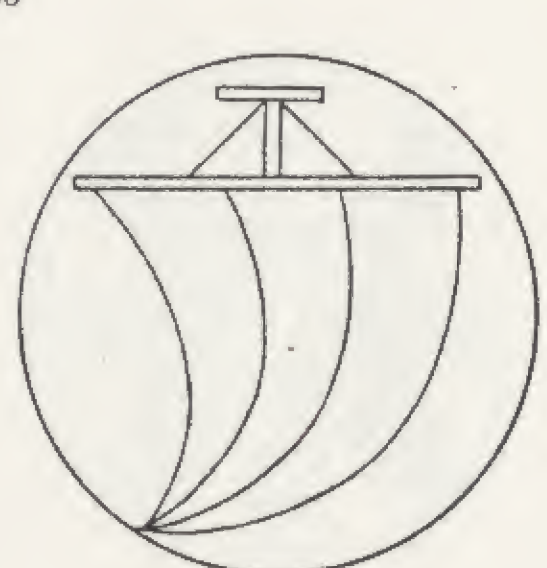
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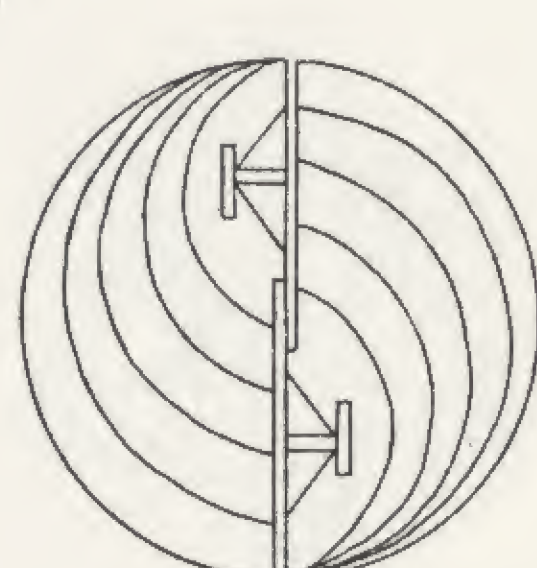
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98



99



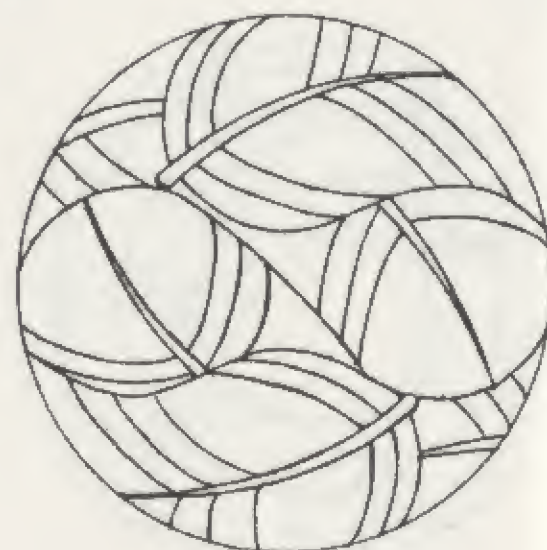
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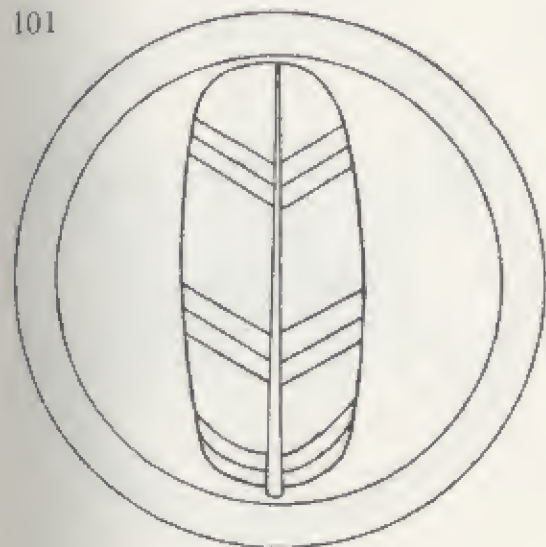
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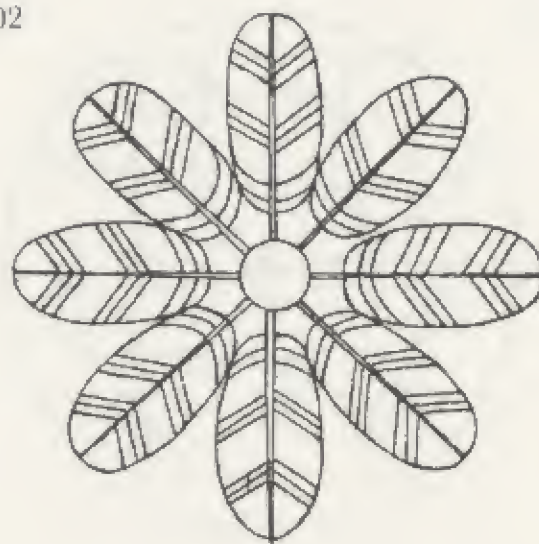
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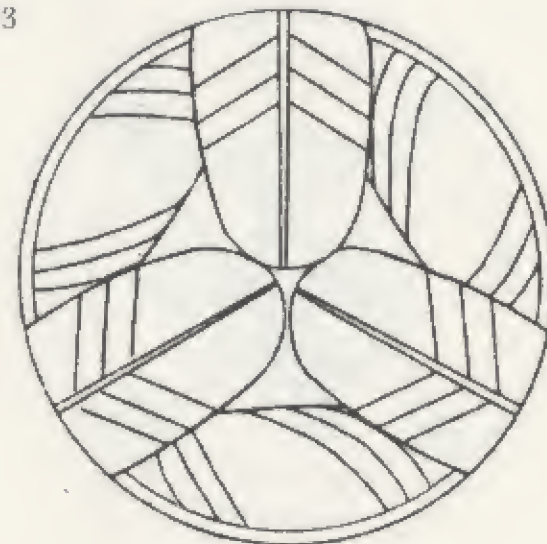
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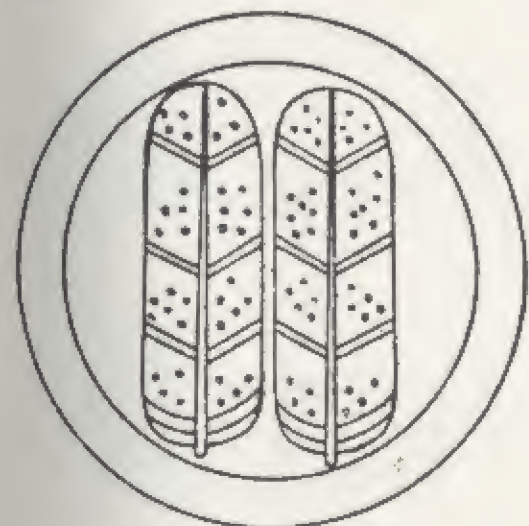
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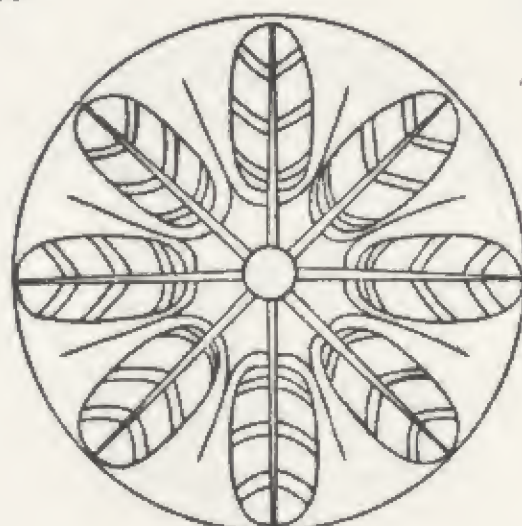
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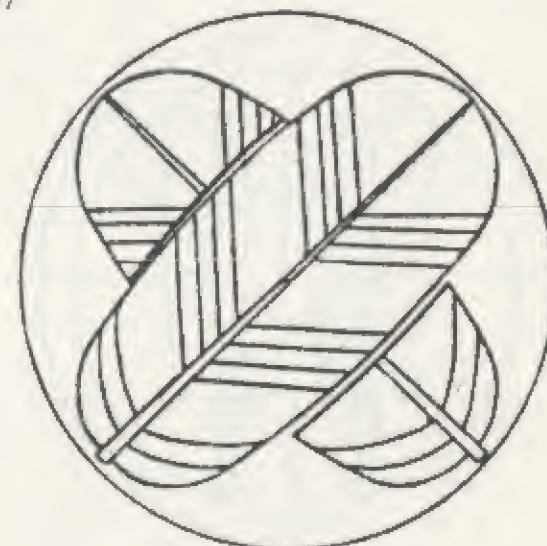
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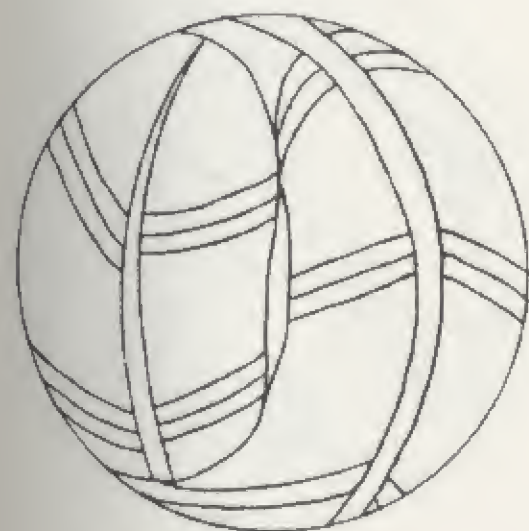
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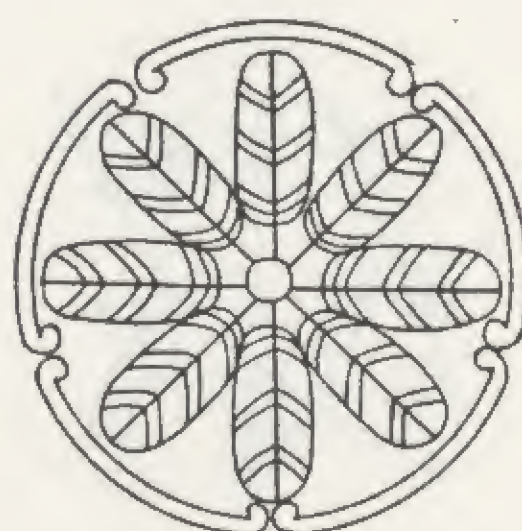
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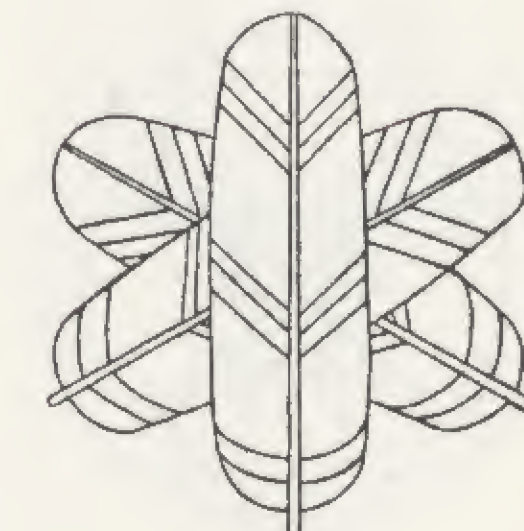
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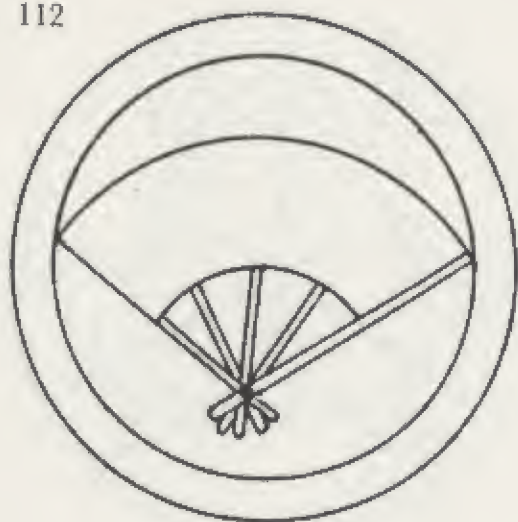
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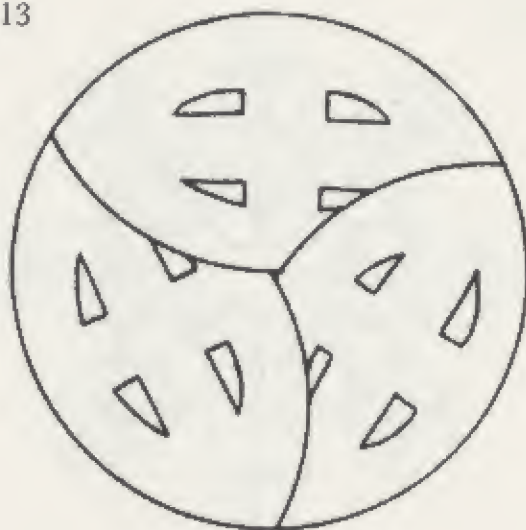
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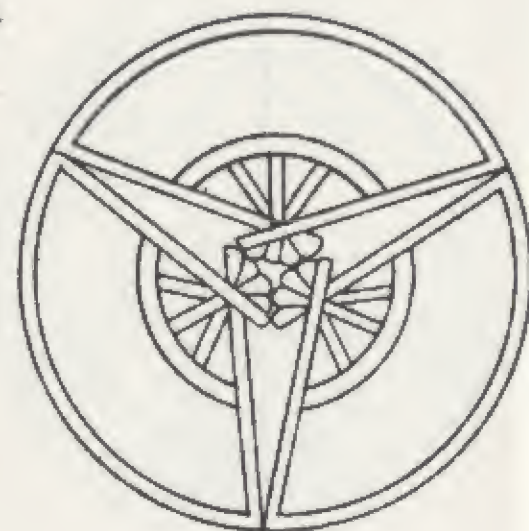
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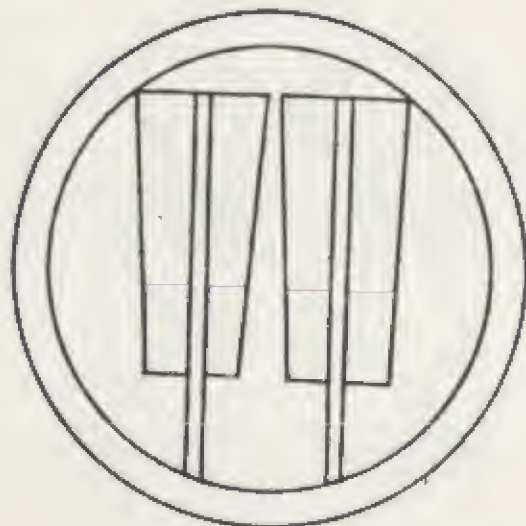
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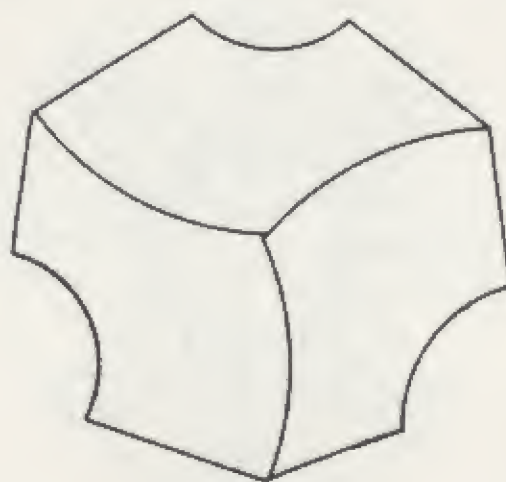
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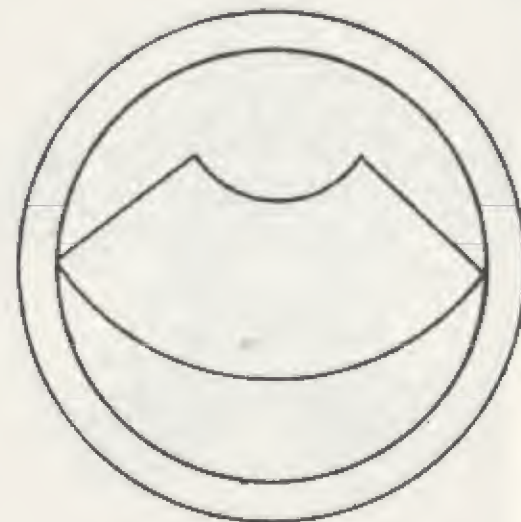
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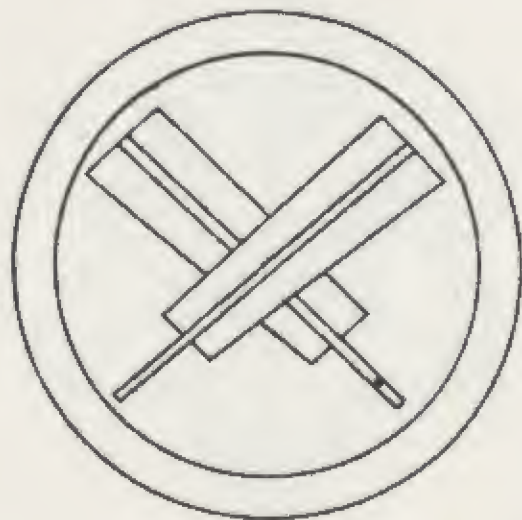
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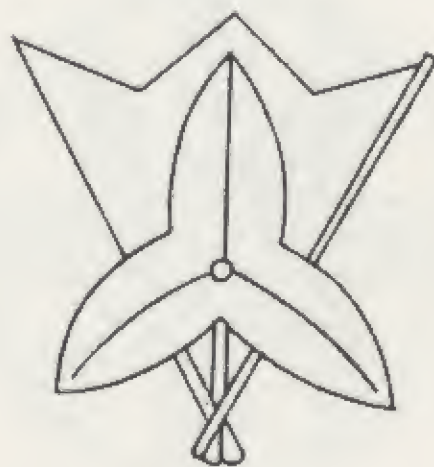
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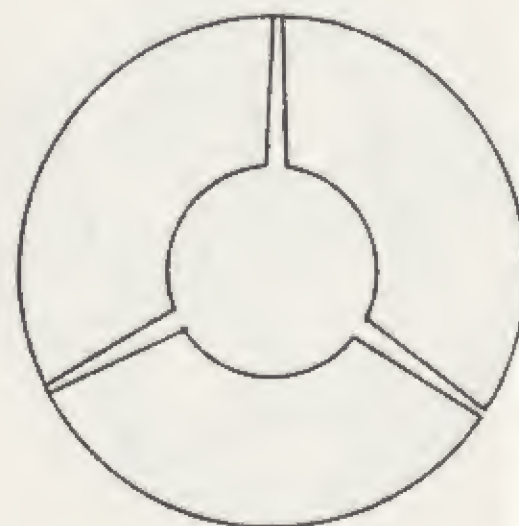
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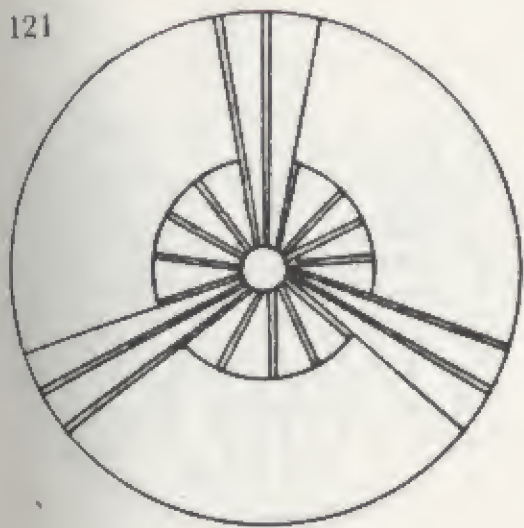
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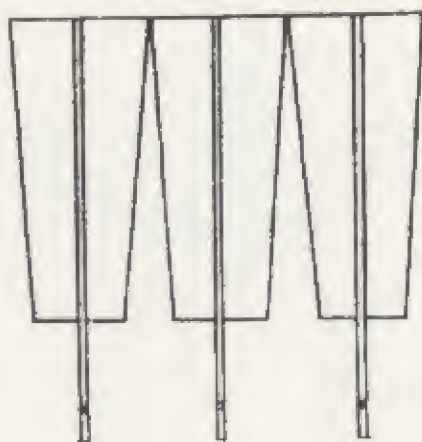
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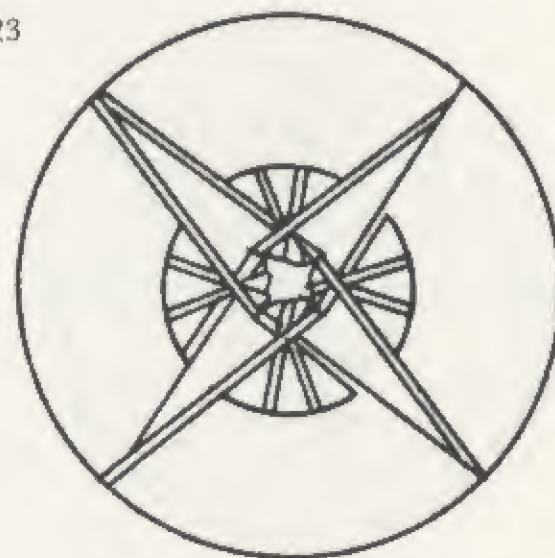
121



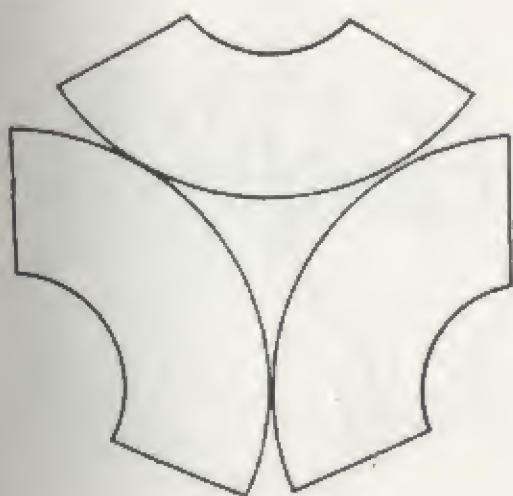
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123



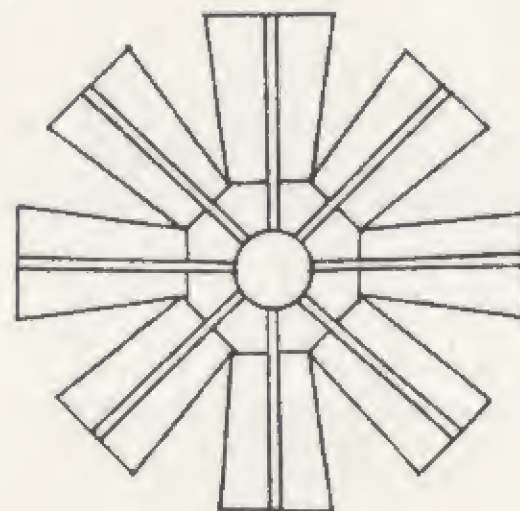
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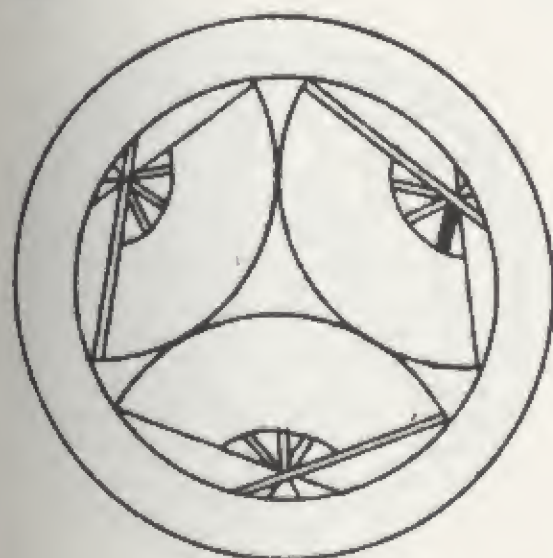
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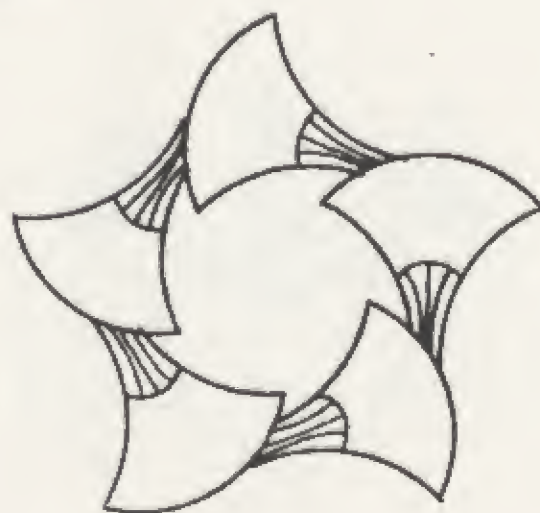
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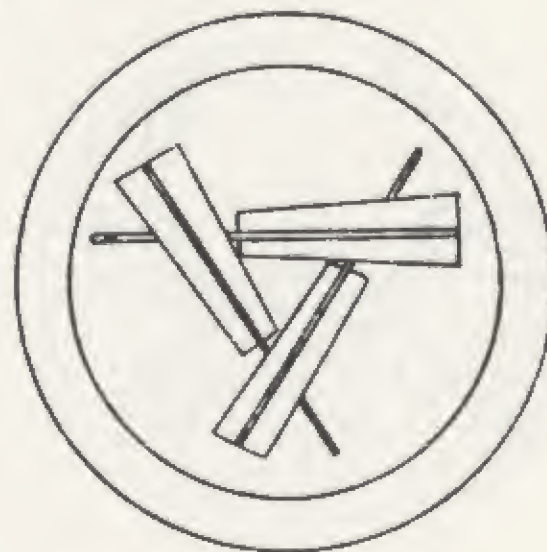
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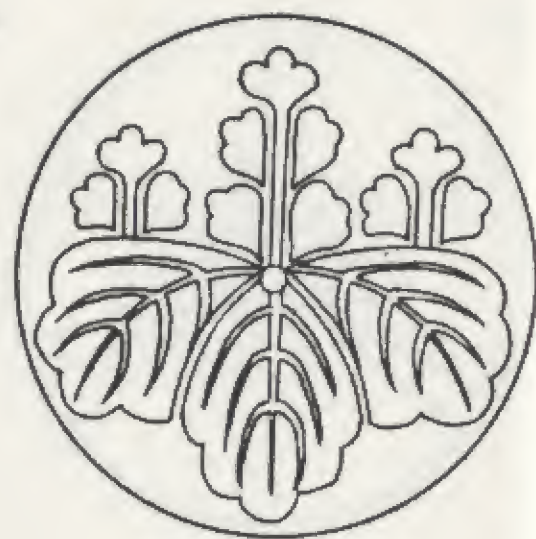
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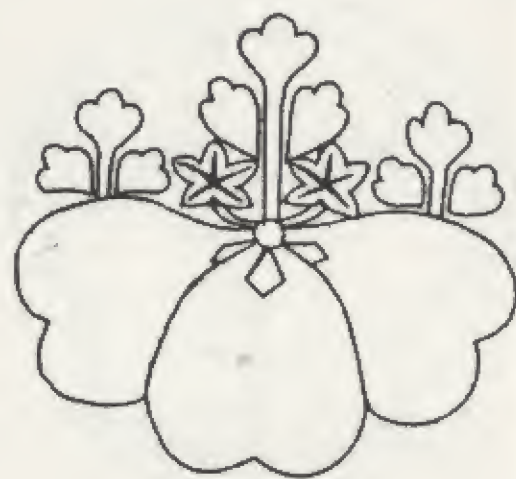
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130



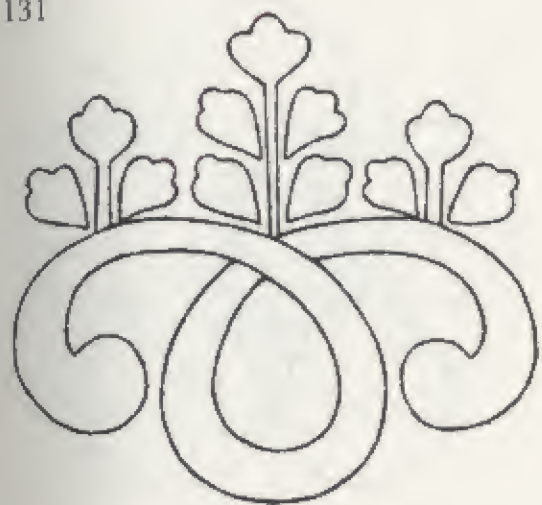
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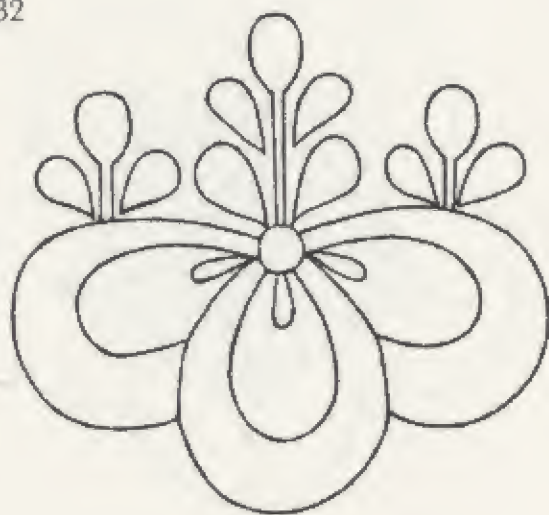
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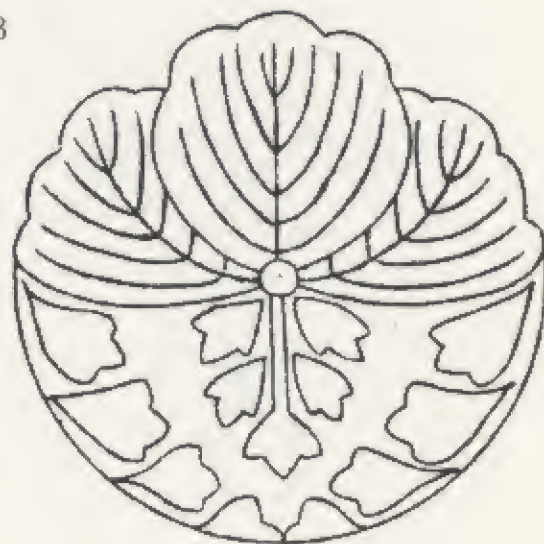
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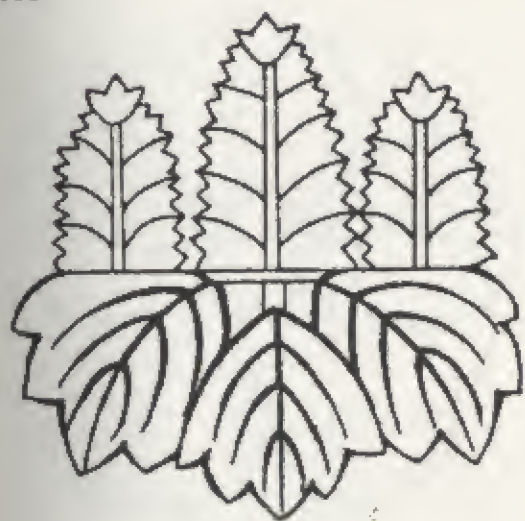
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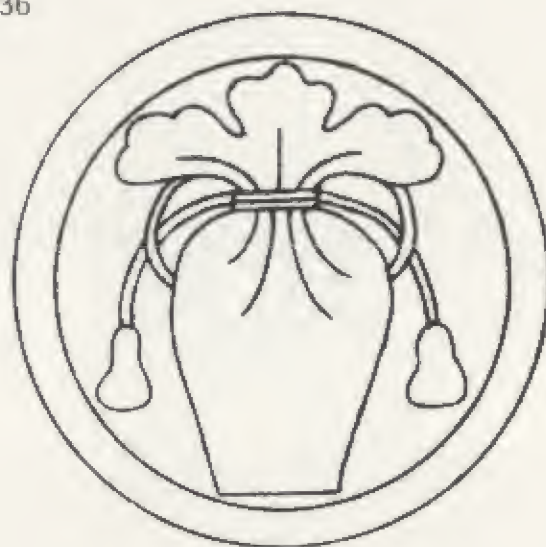
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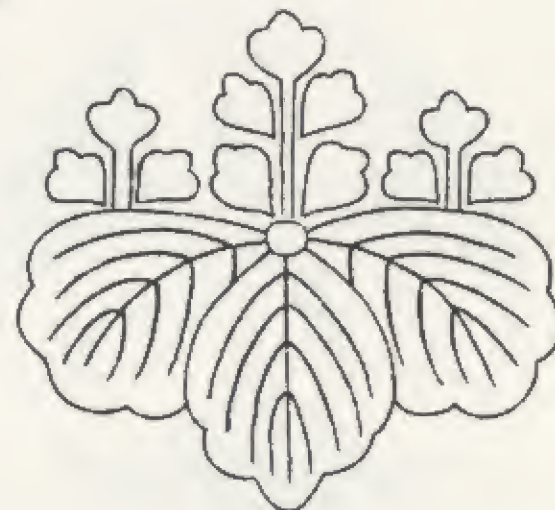
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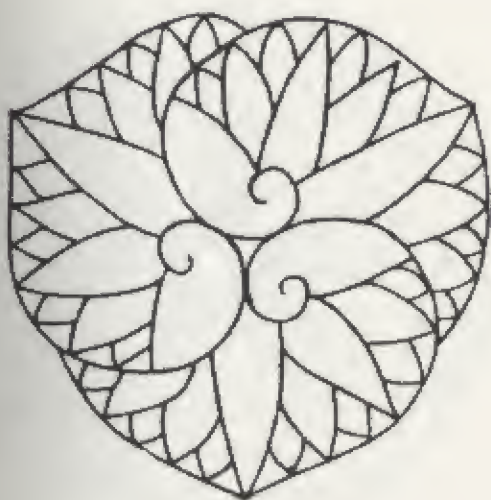
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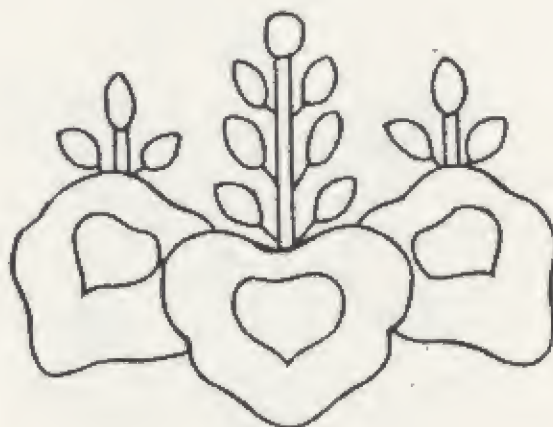
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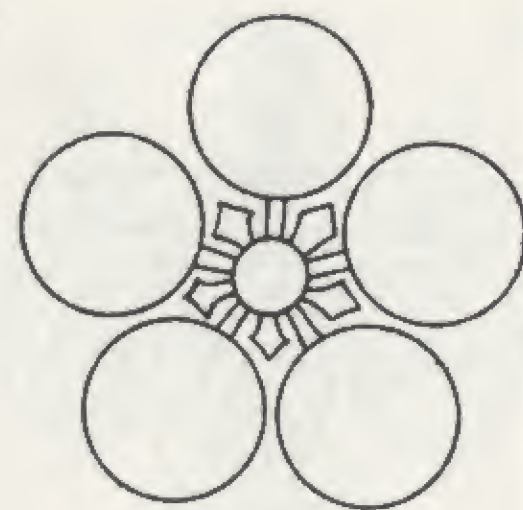
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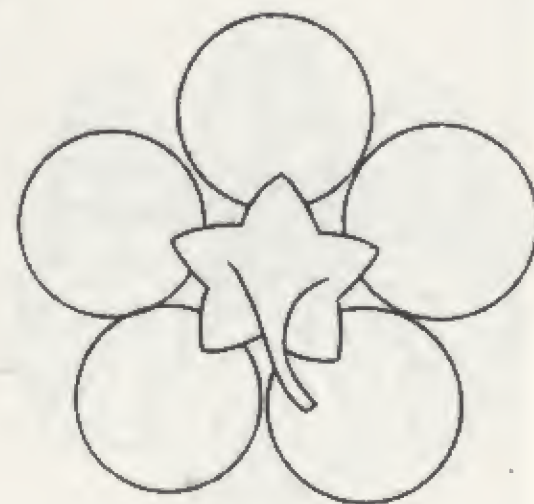
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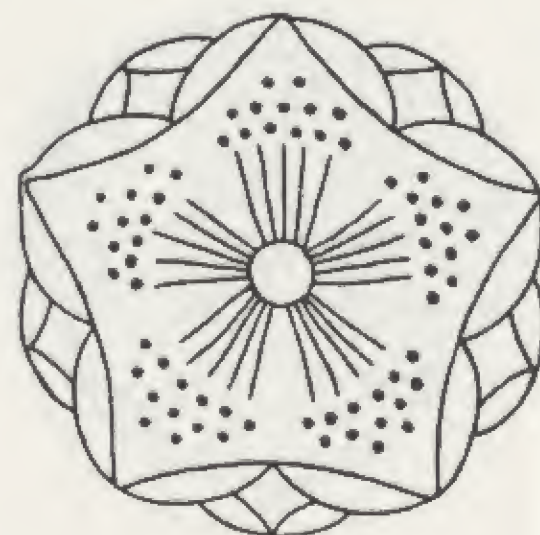
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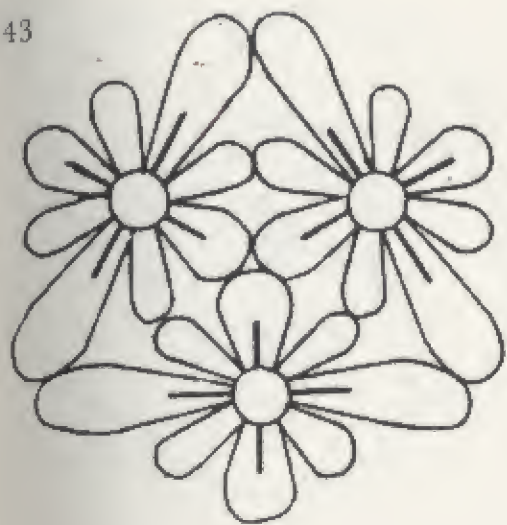
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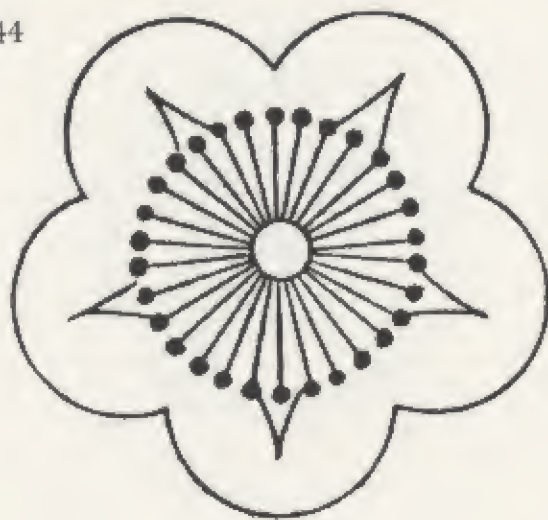
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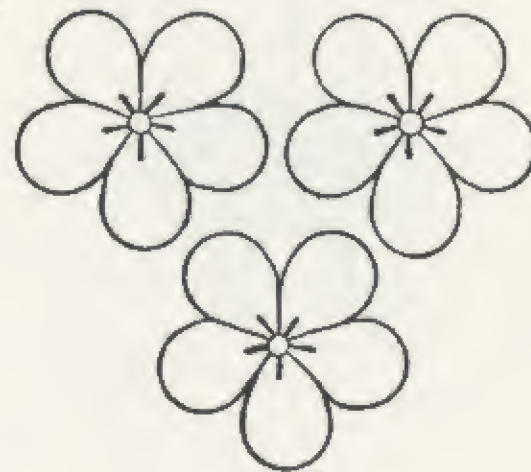
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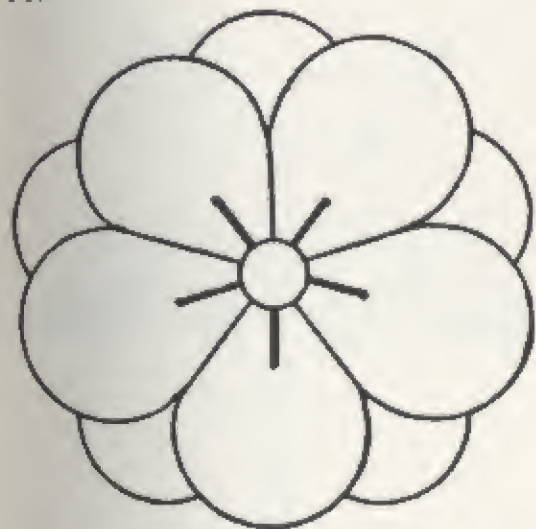
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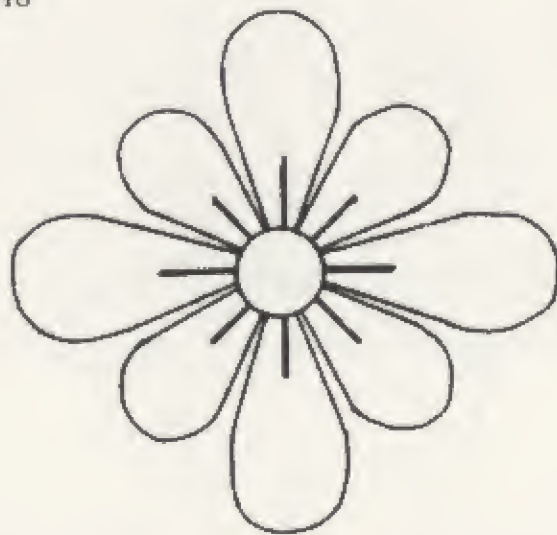
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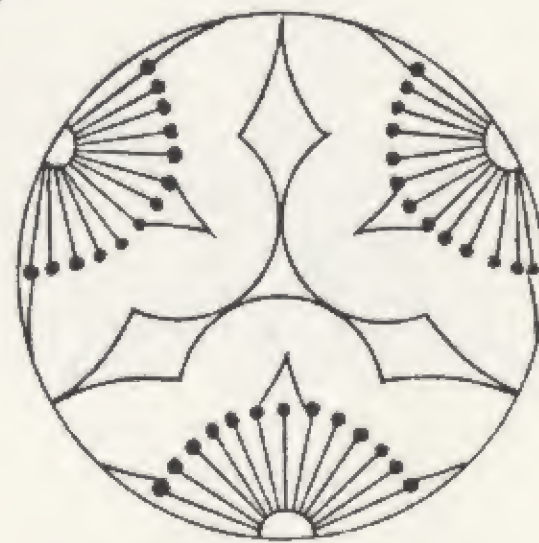
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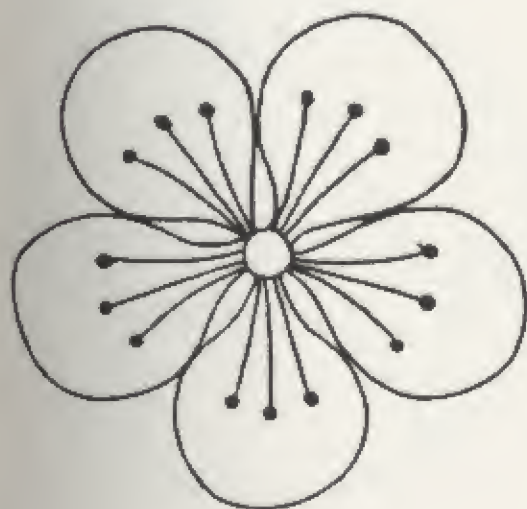
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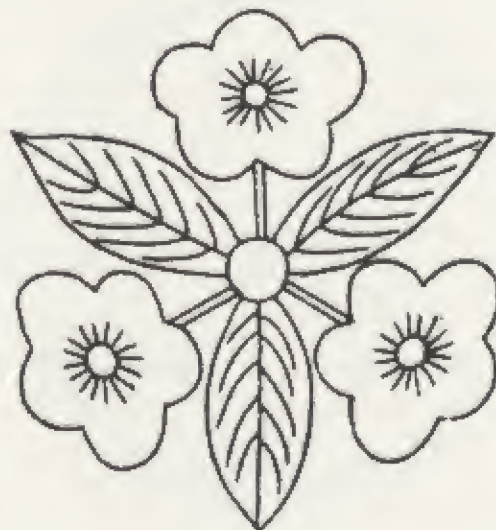
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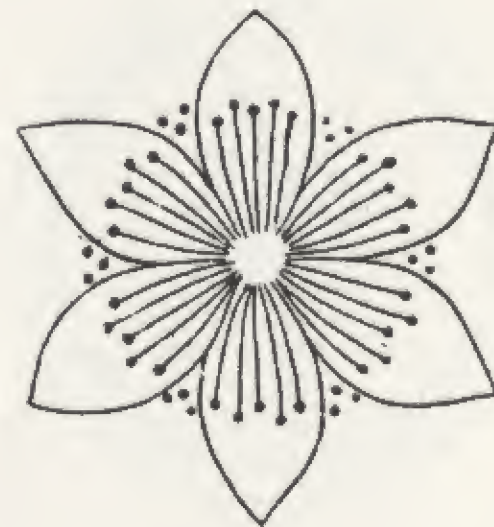
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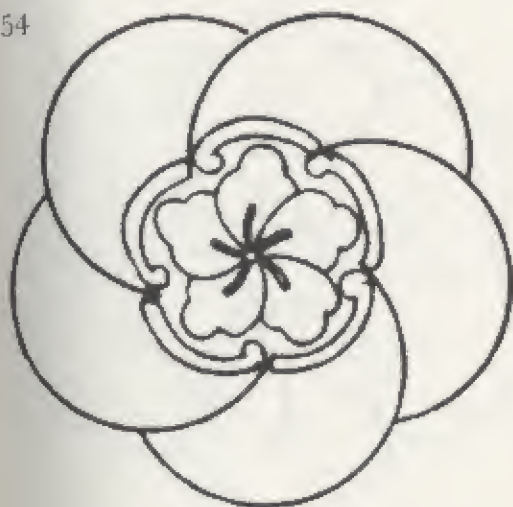
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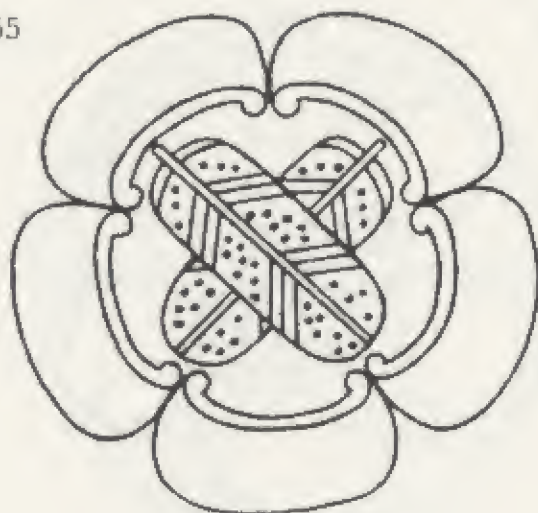
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155



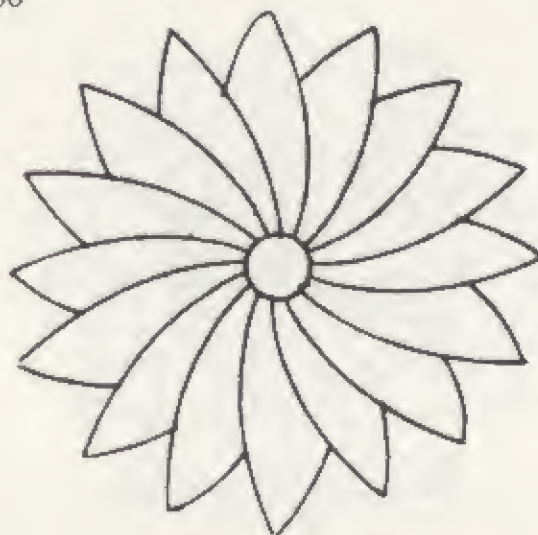
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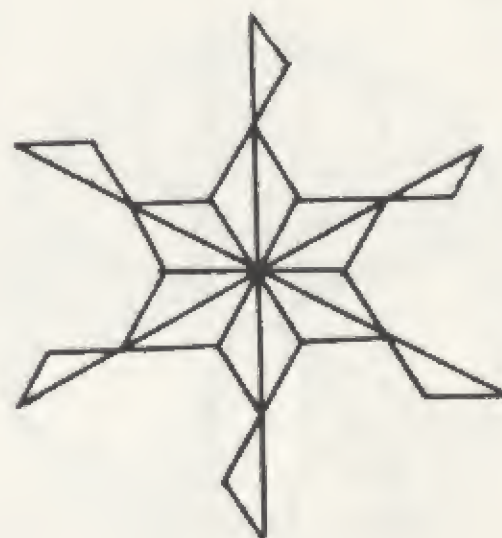
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158



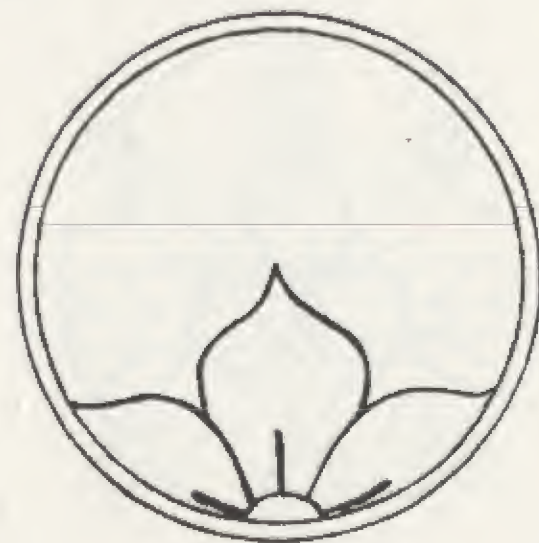
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161



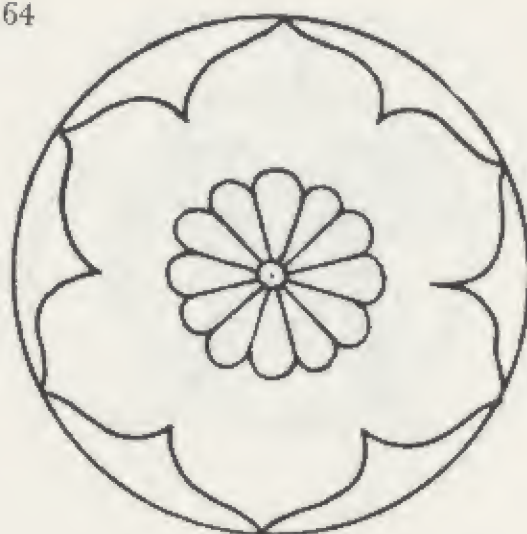
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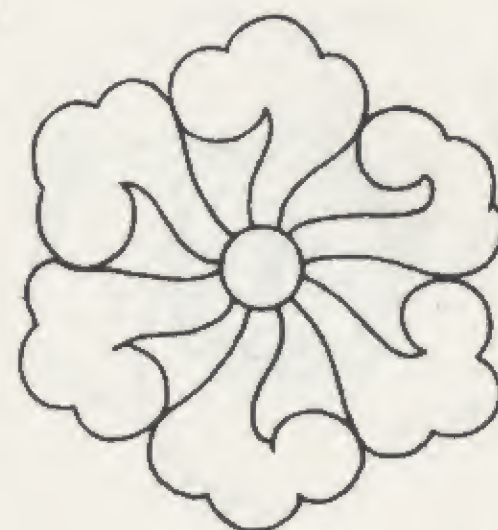
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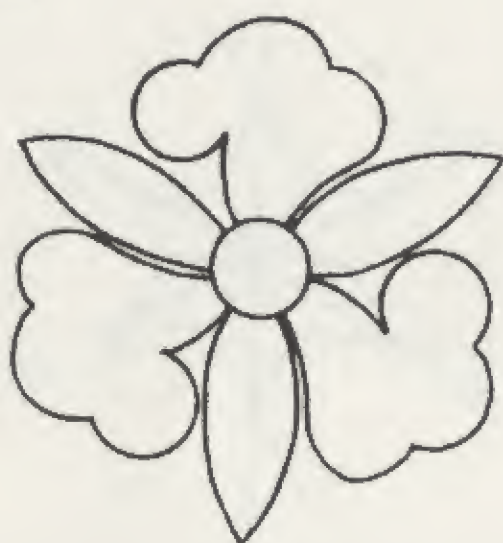
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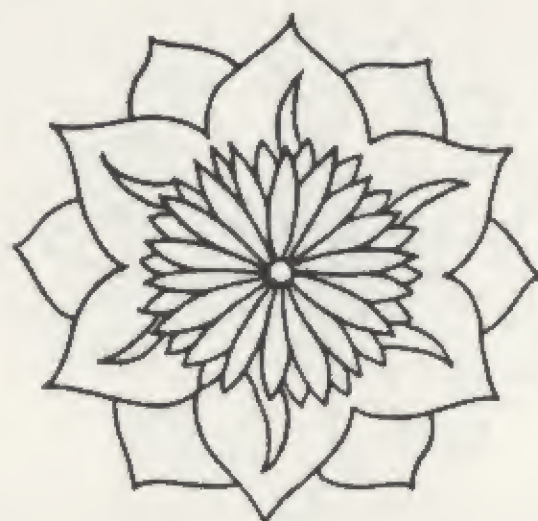
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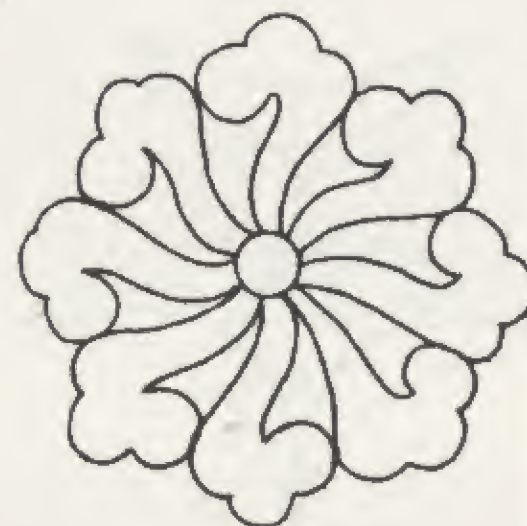
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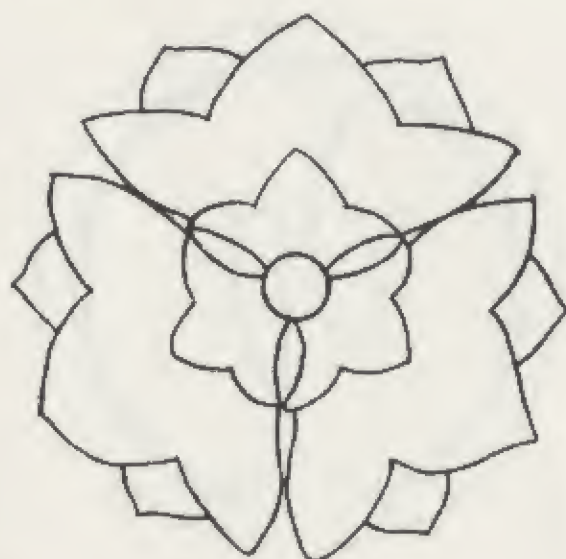
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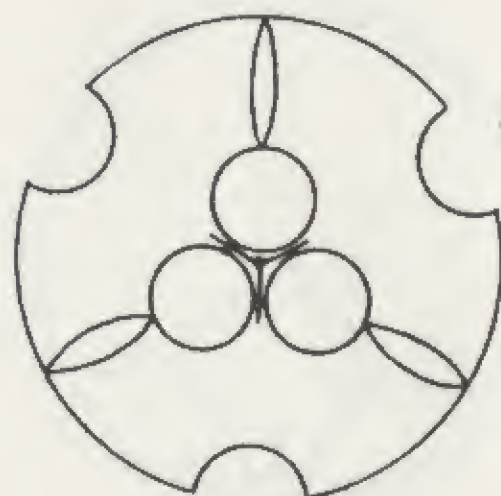
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175



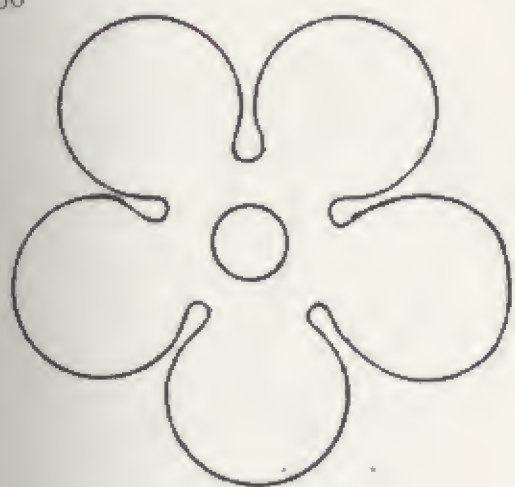
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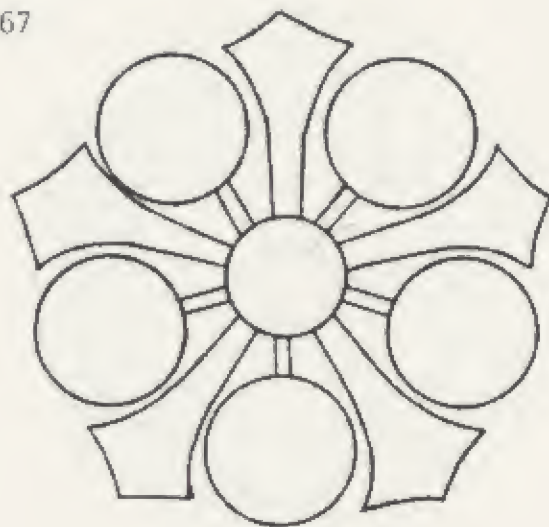
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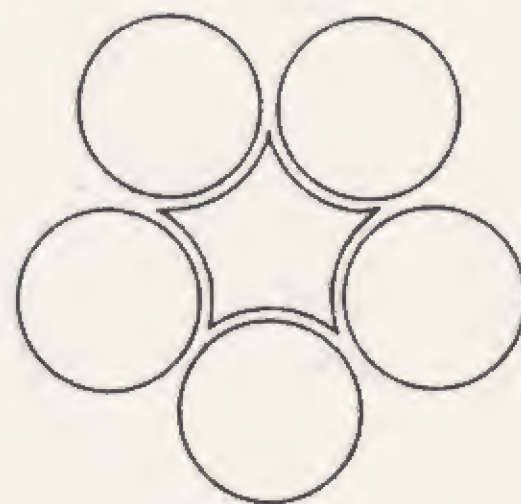
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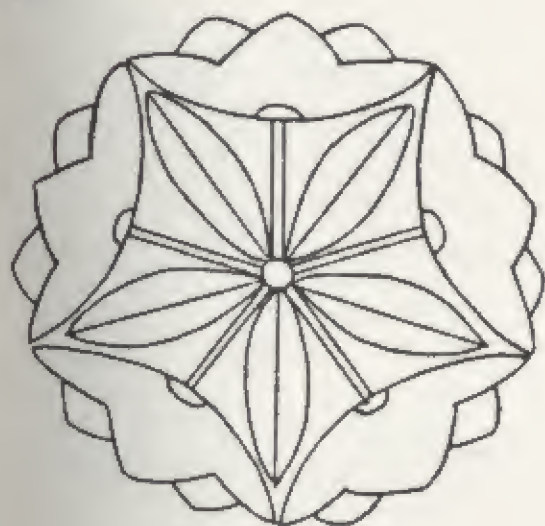
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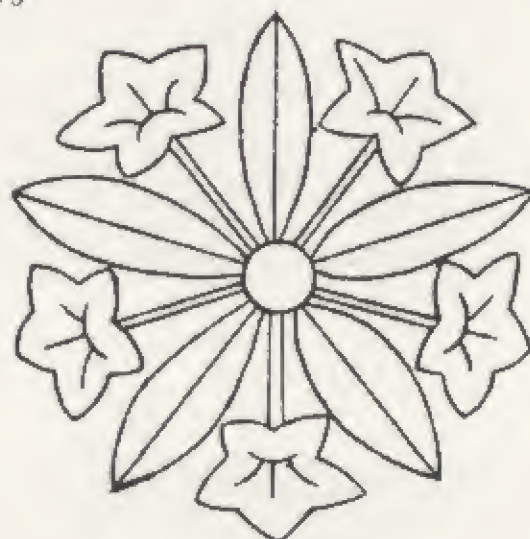
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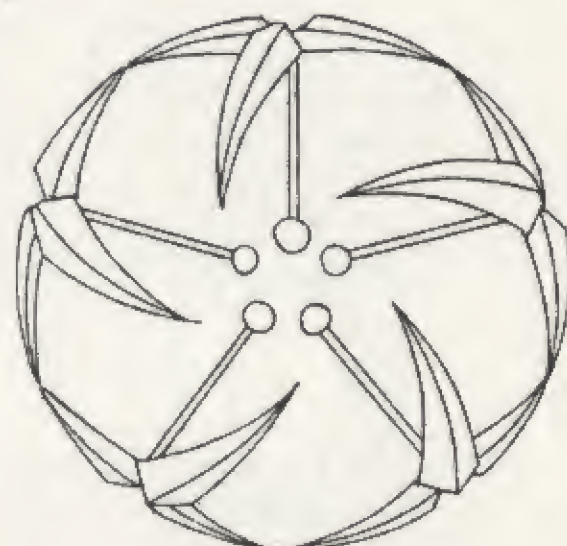
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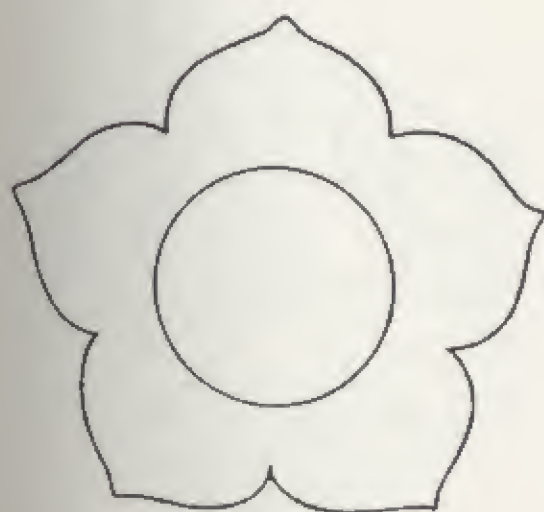
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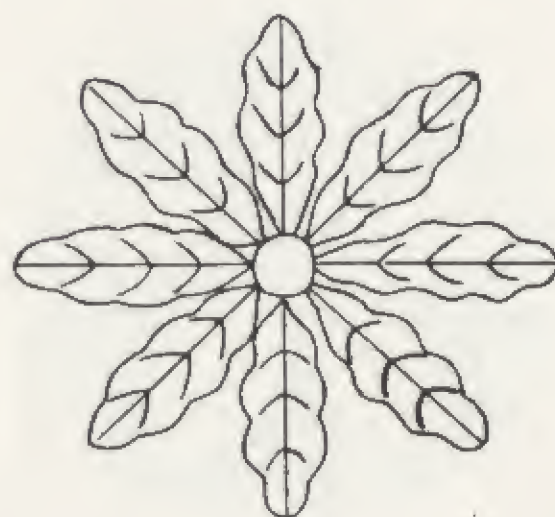
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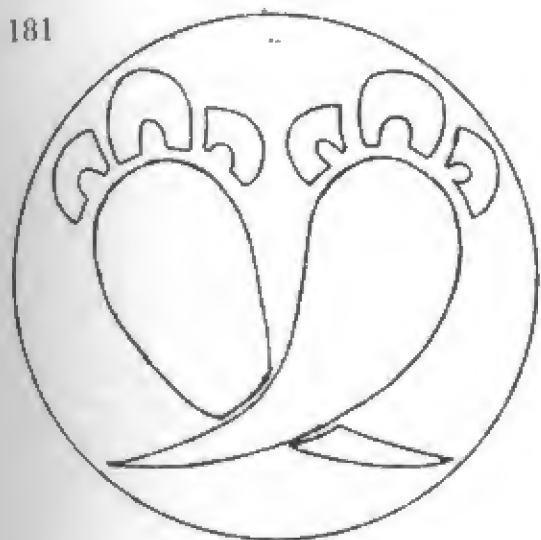
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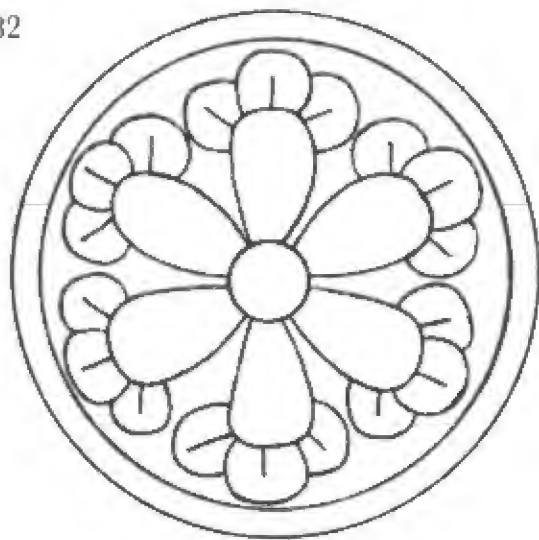
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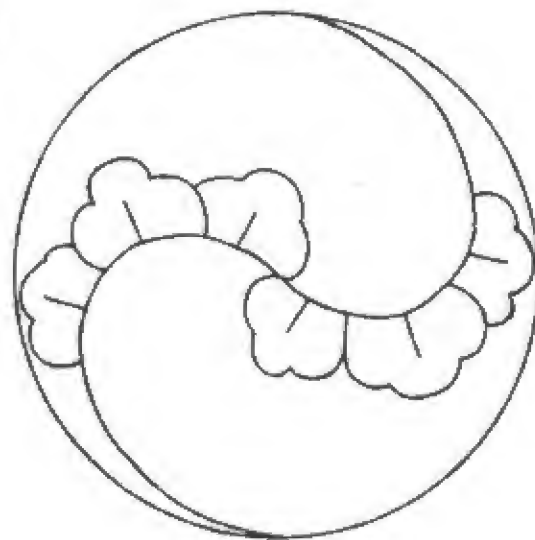
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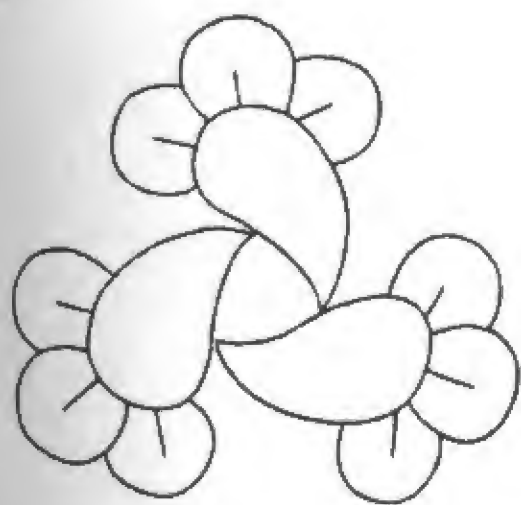
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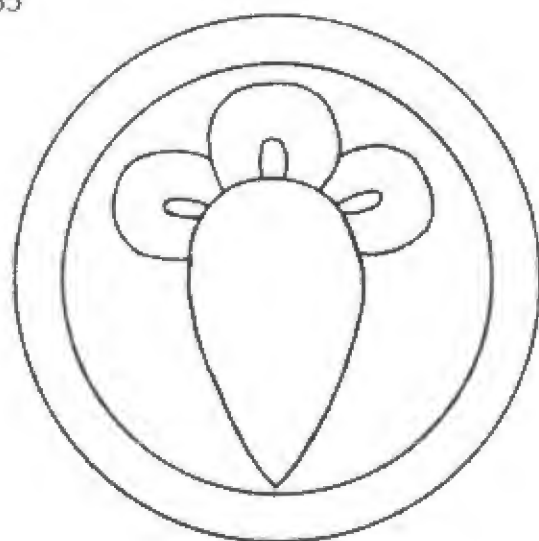
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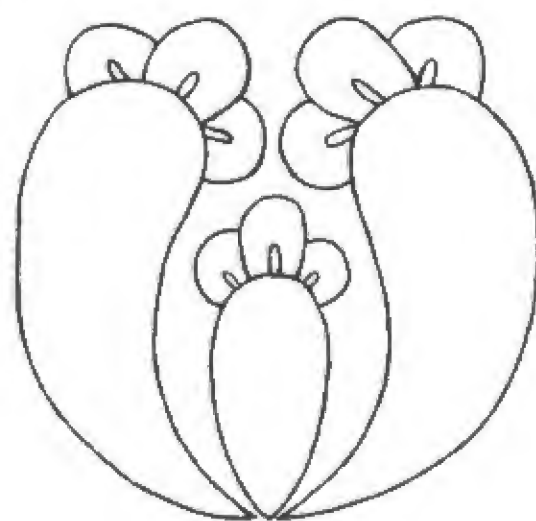
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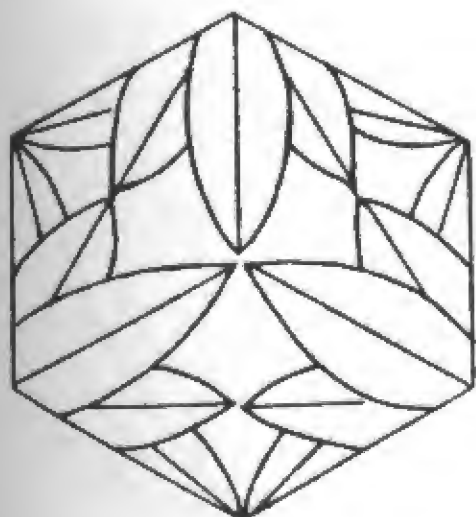
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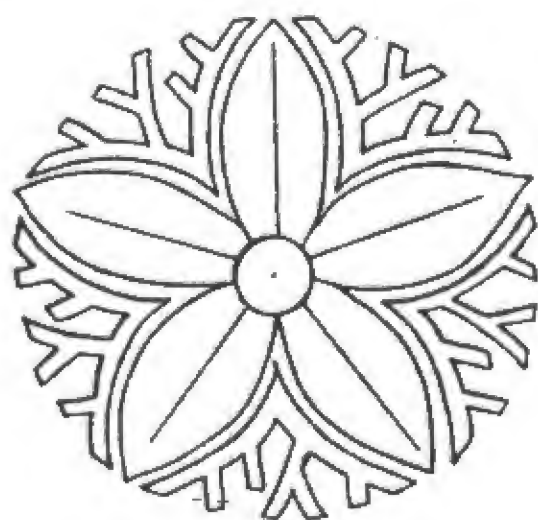
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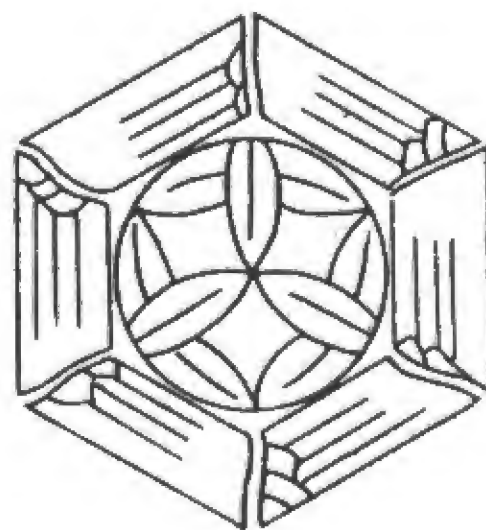
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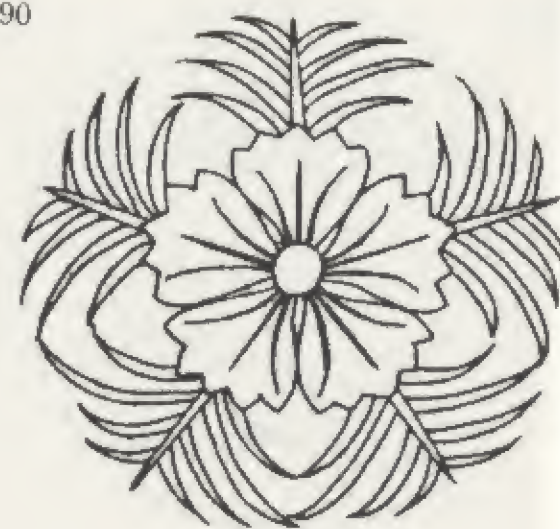
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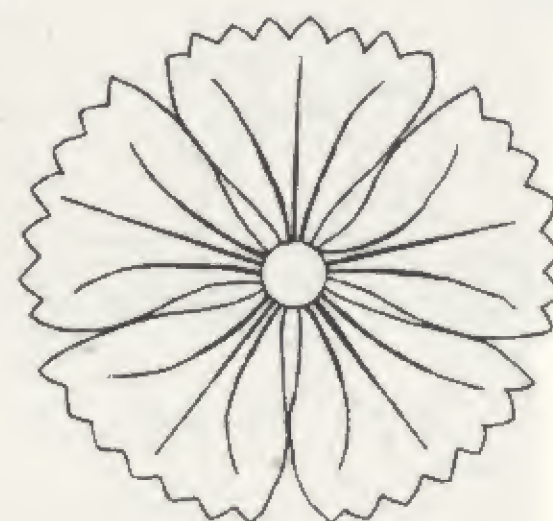
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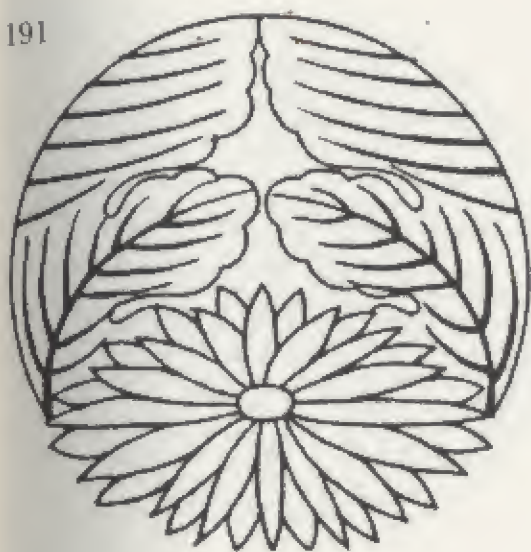
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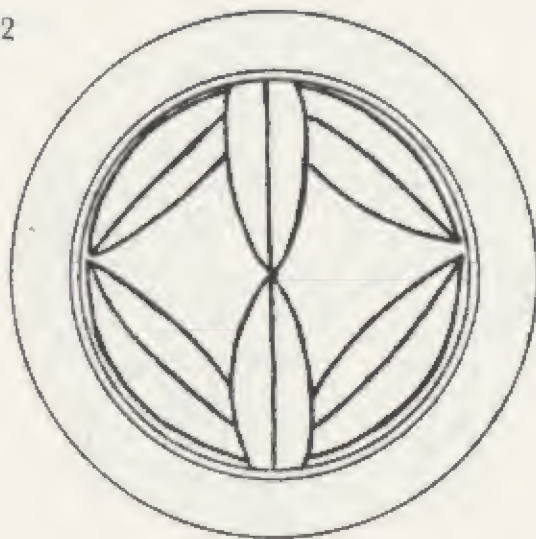
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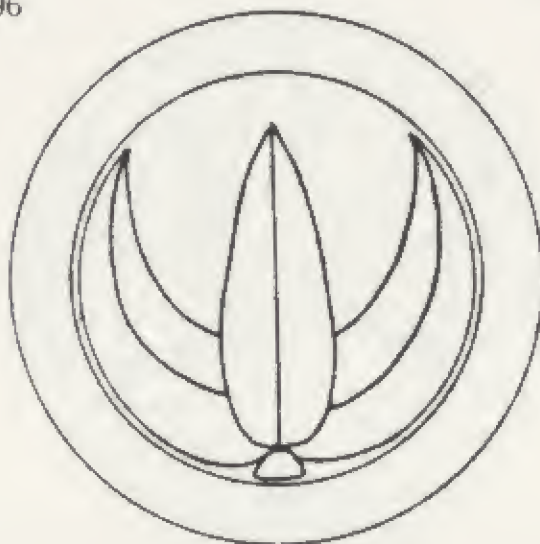
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195



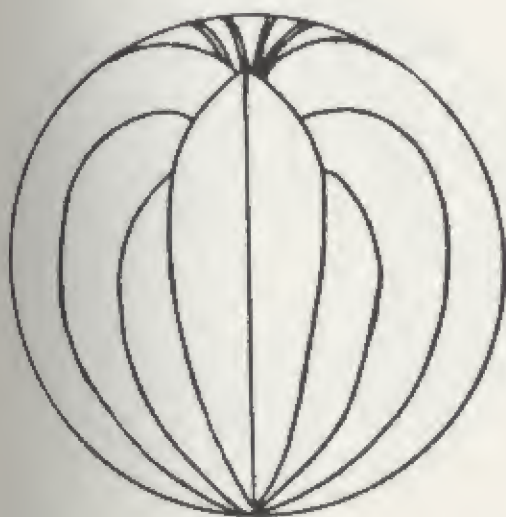
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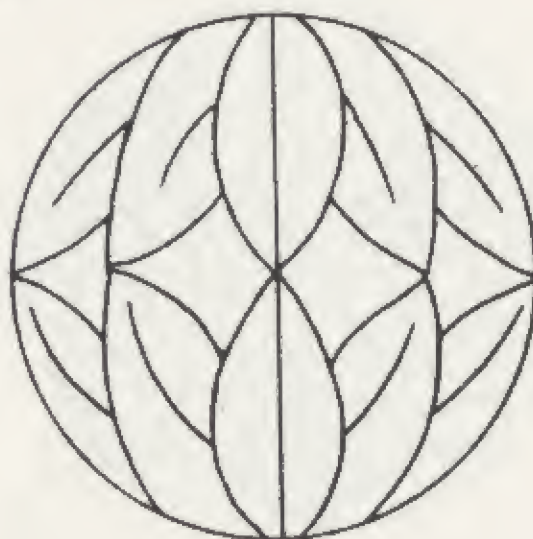
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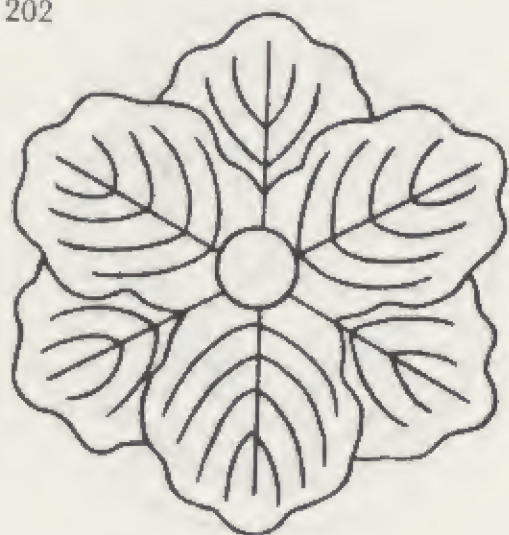
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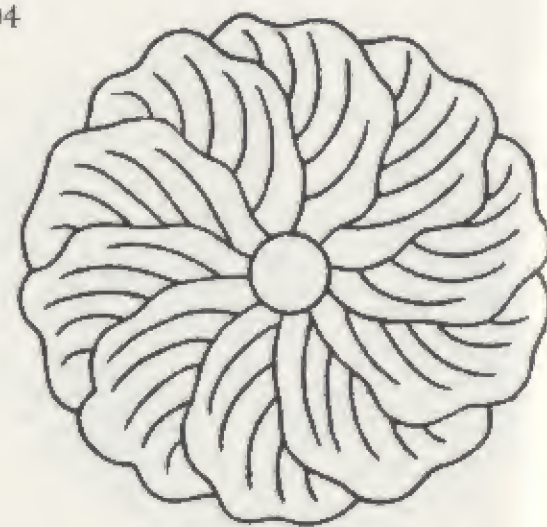
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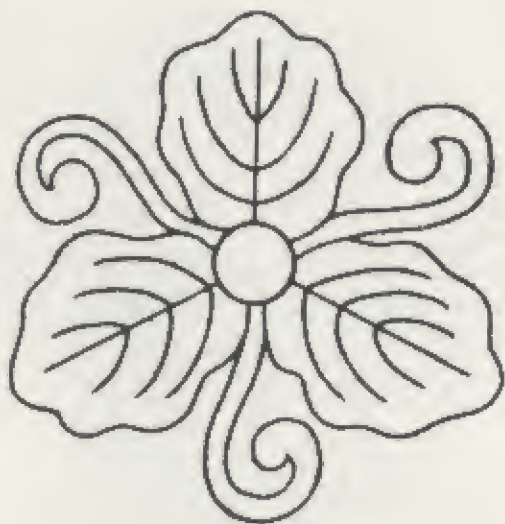
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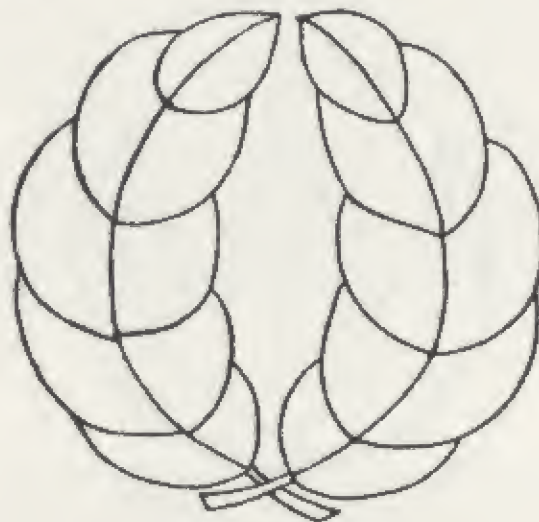
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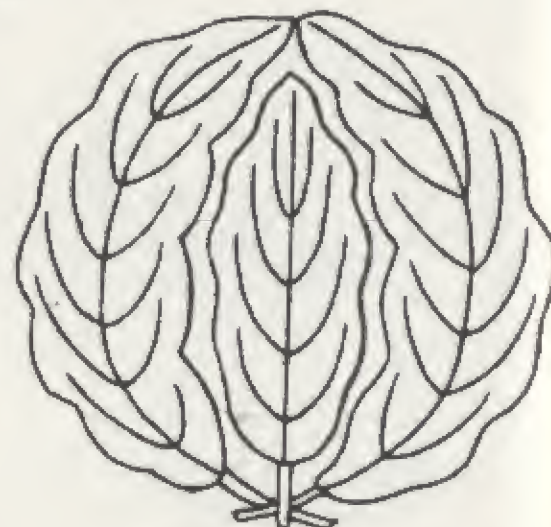
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214



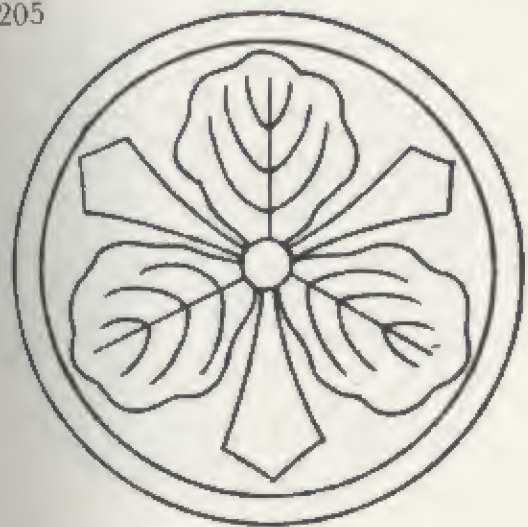
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217



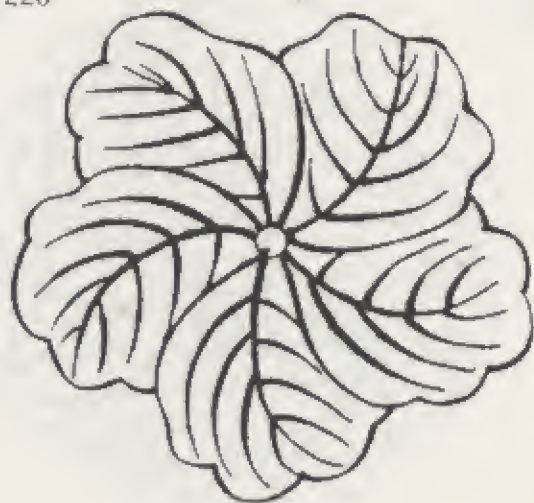
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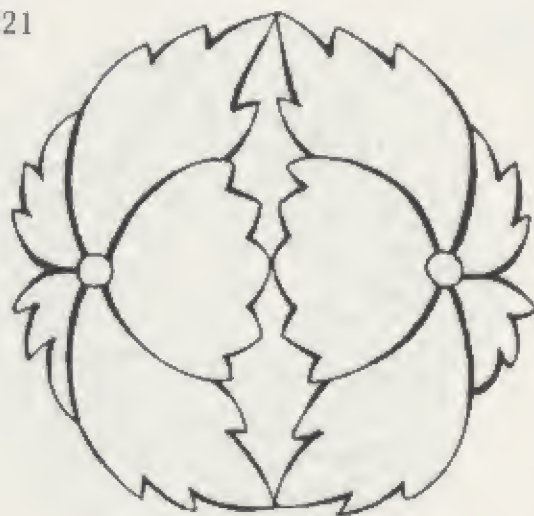
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221



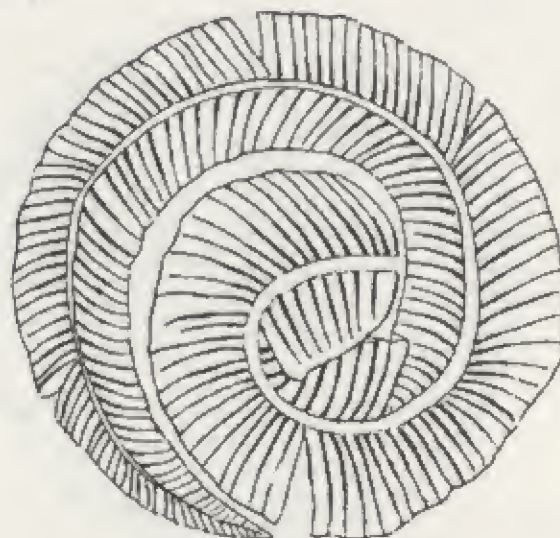
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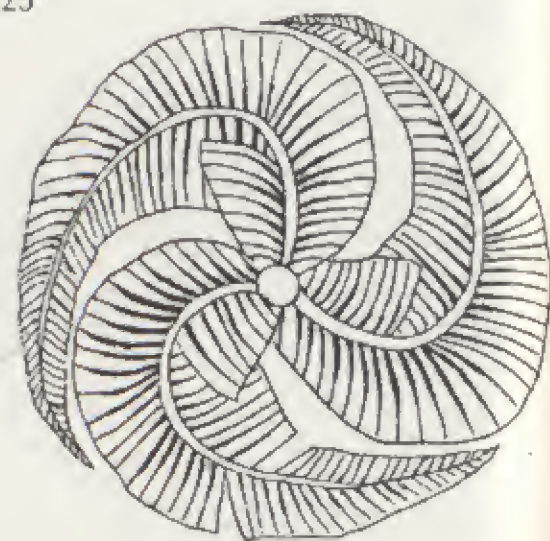
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224



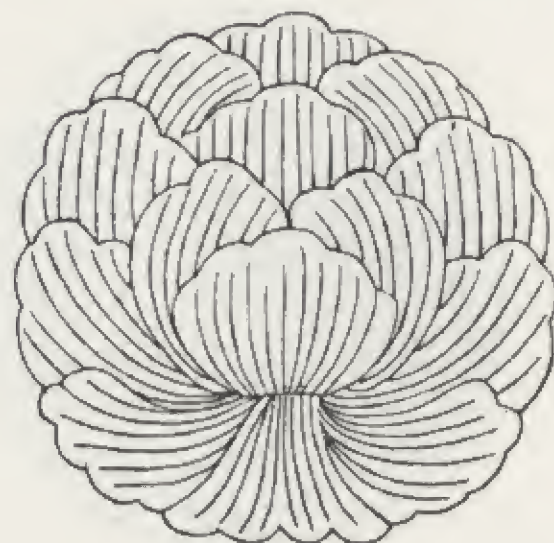
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226



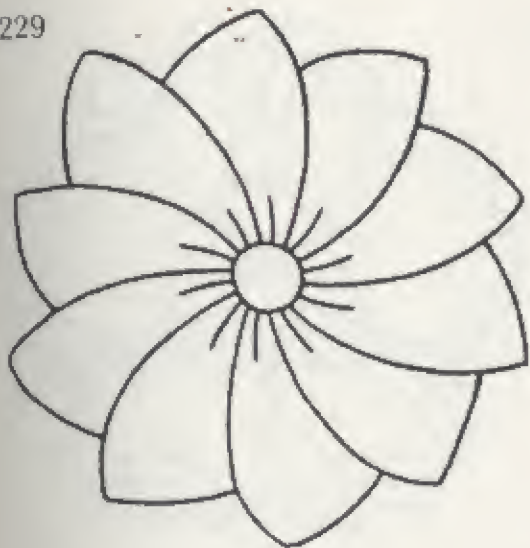
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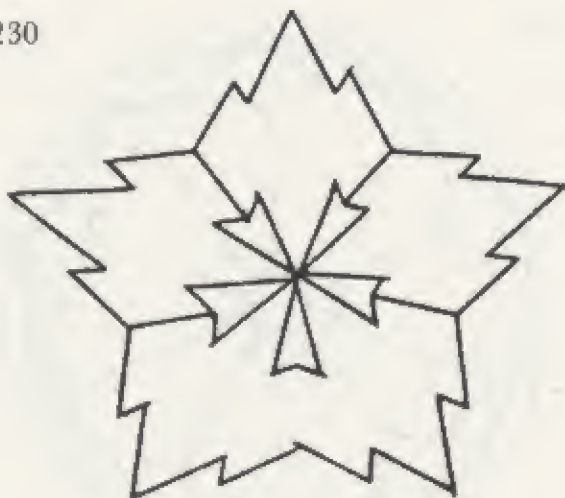
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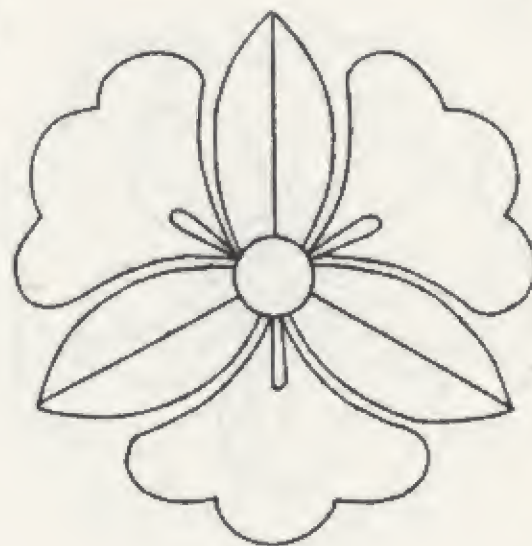
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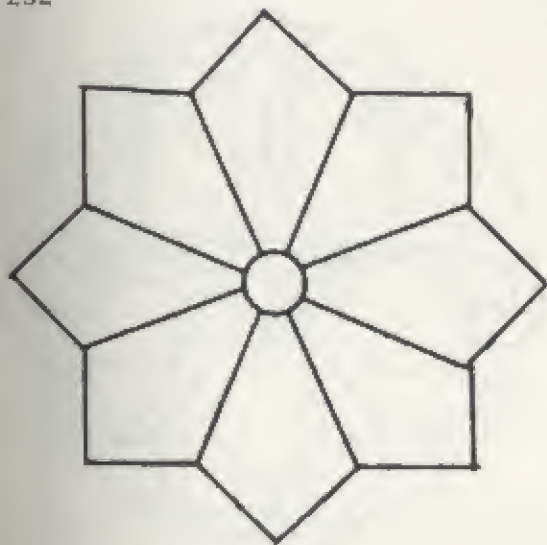
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231



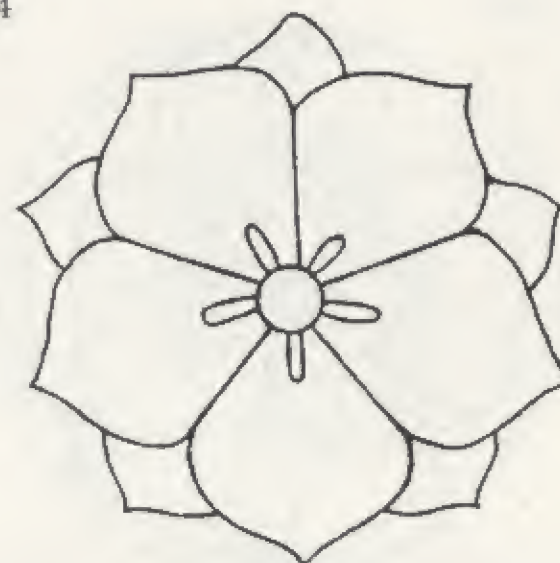
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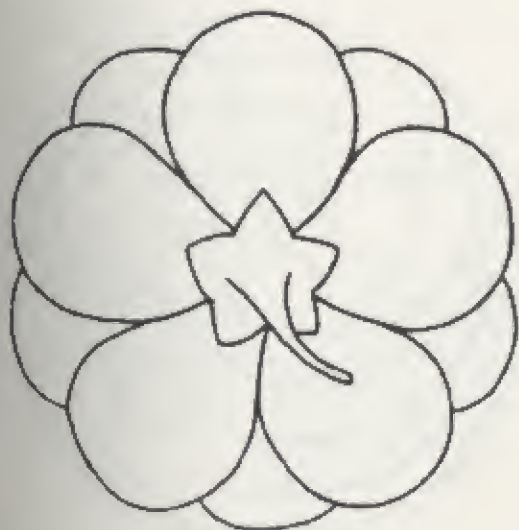
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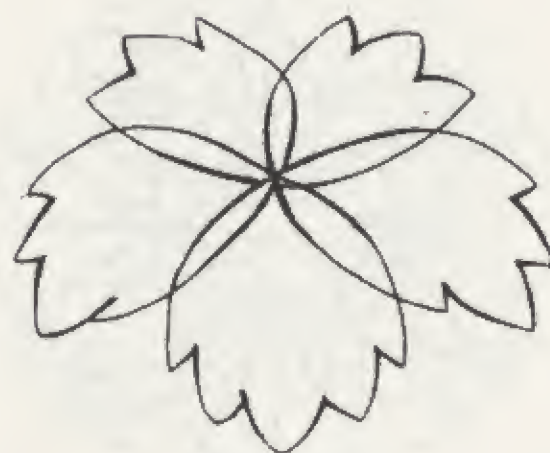
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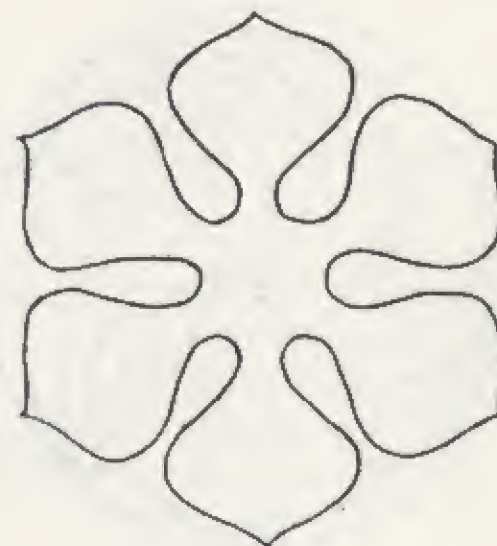
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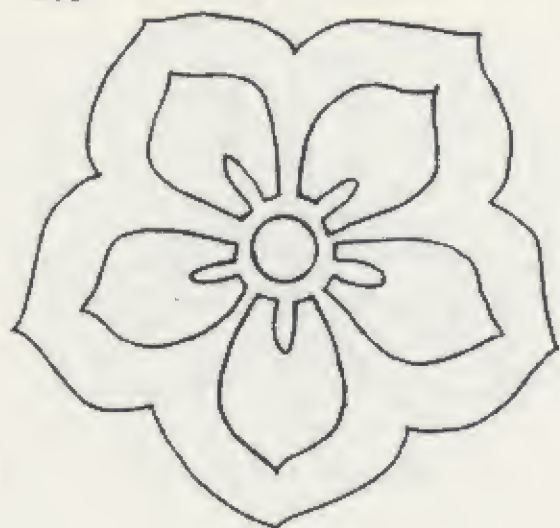
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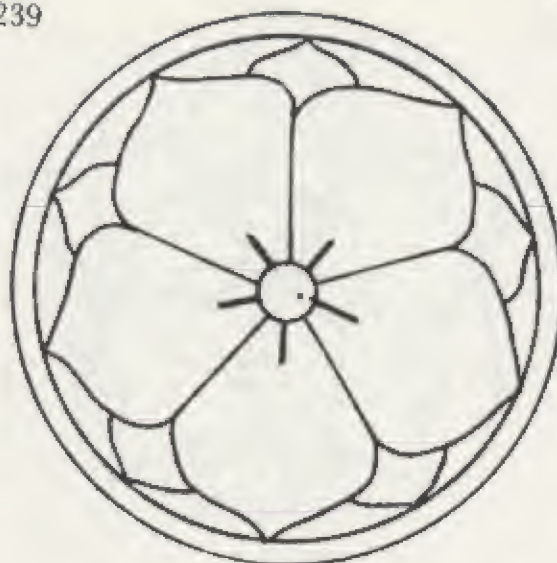
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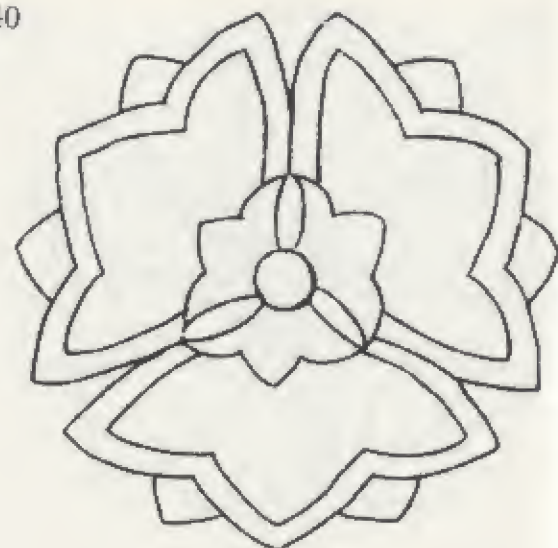
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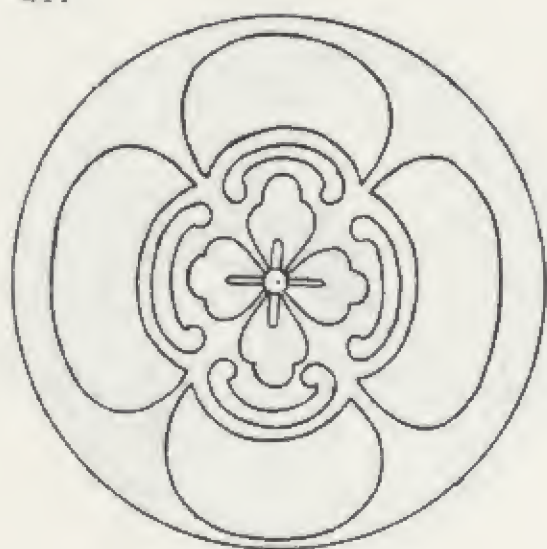
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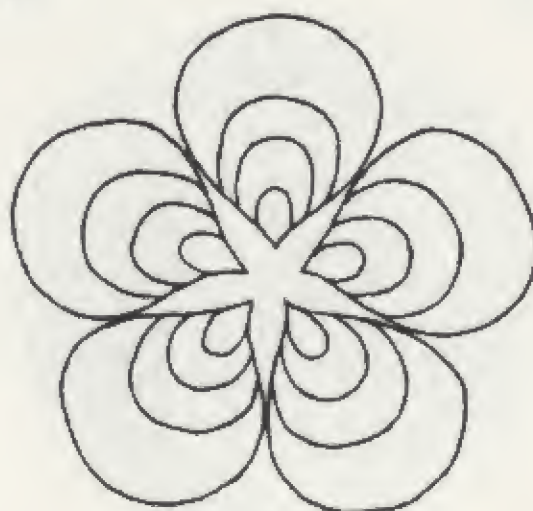
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245



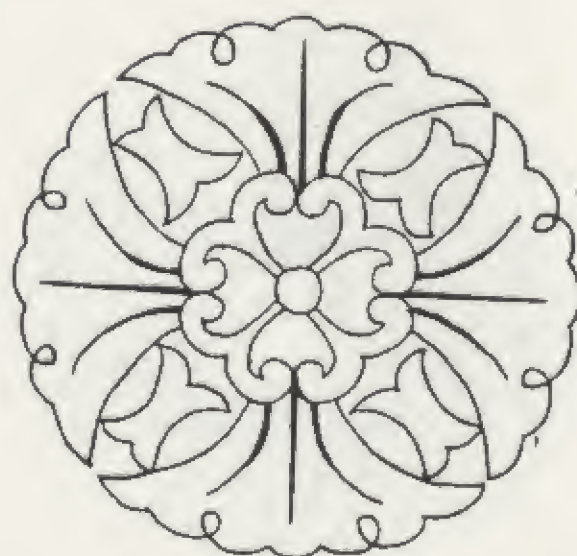
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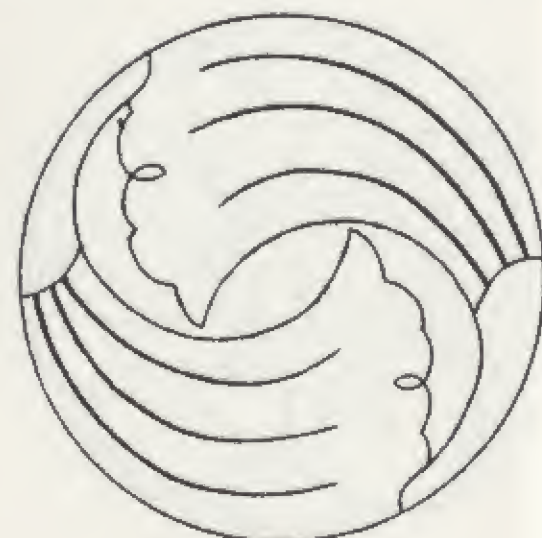
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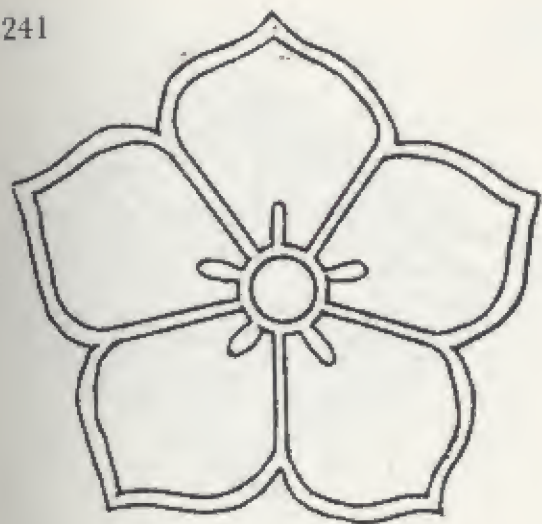
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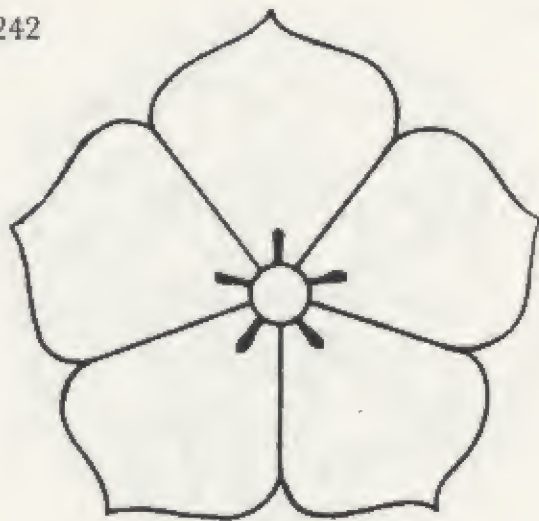
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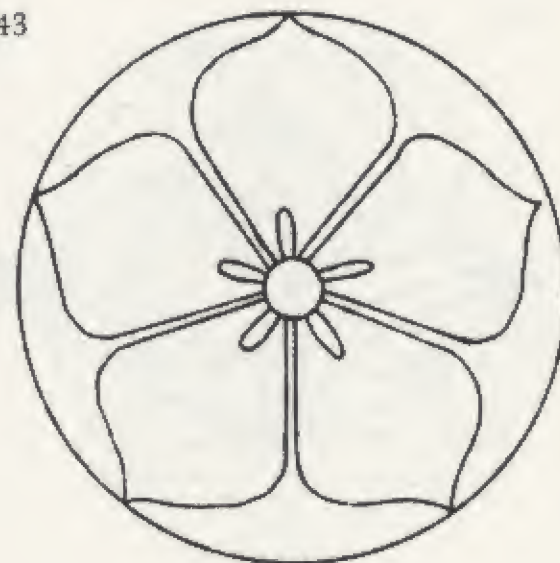
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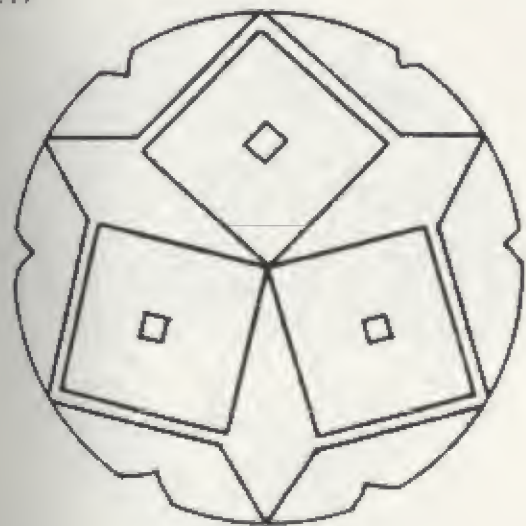
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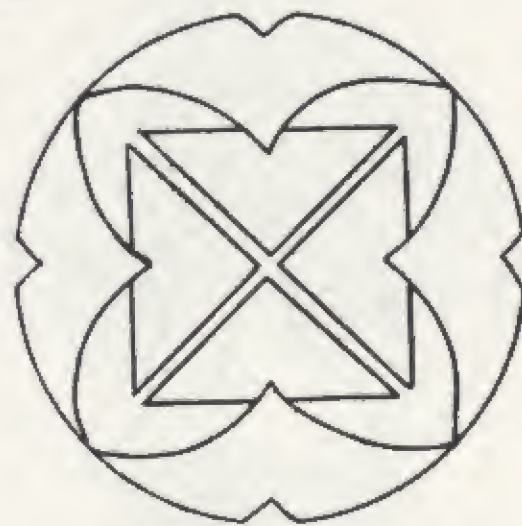
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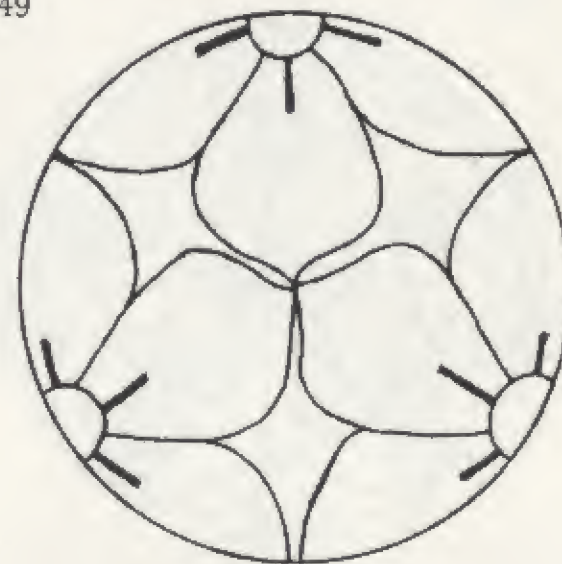
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248



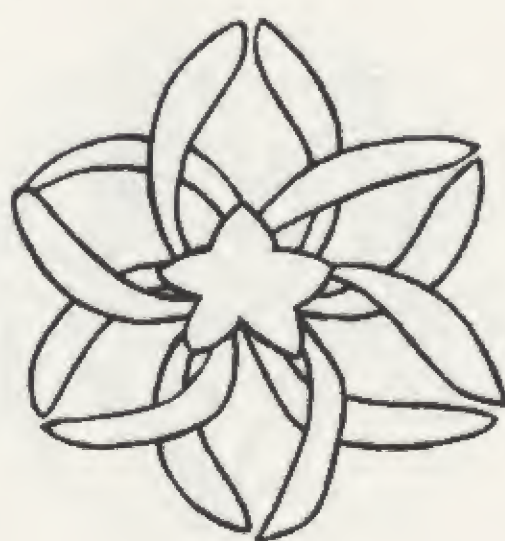
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253



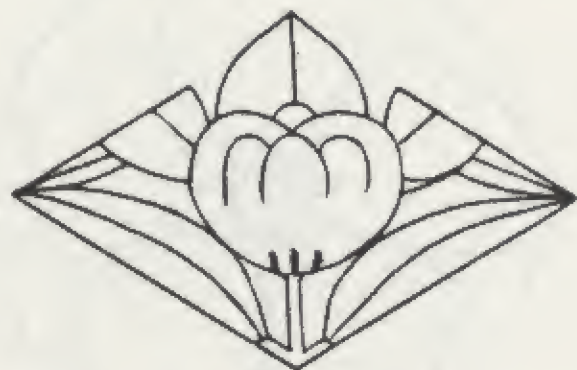
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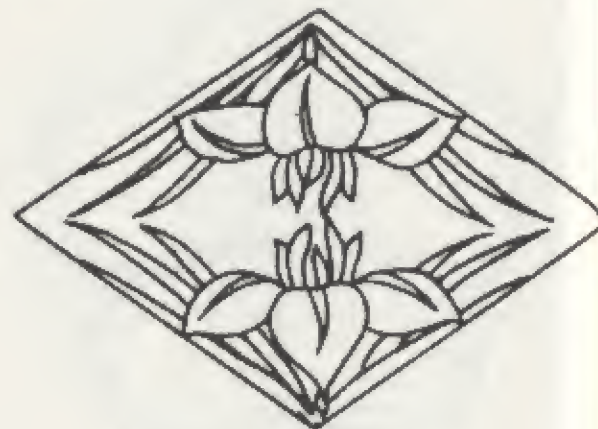
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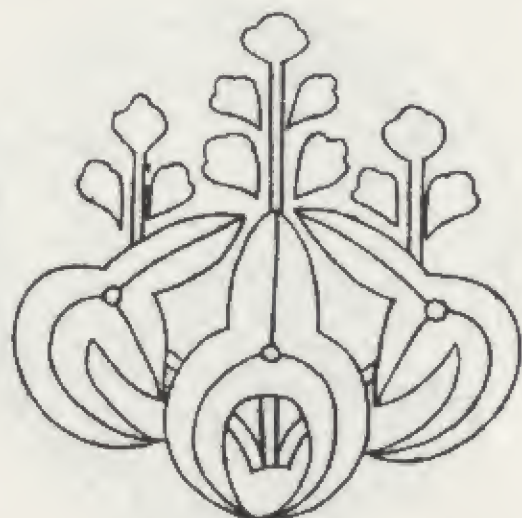
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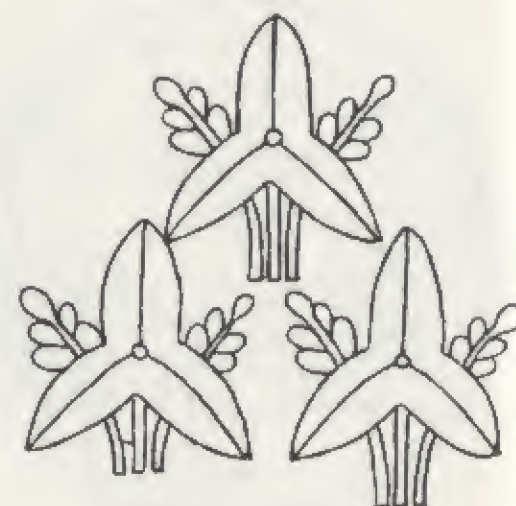
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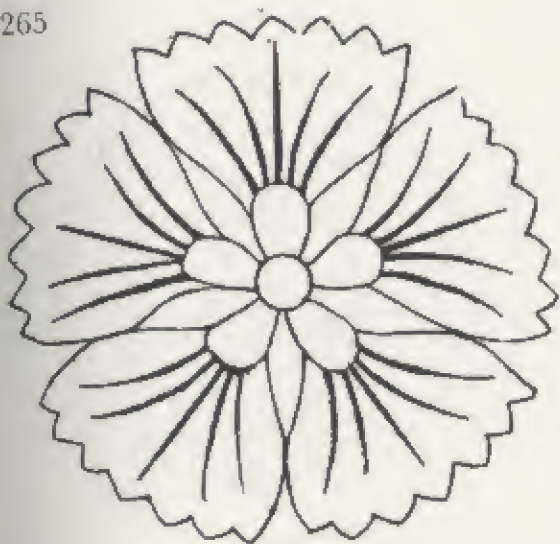
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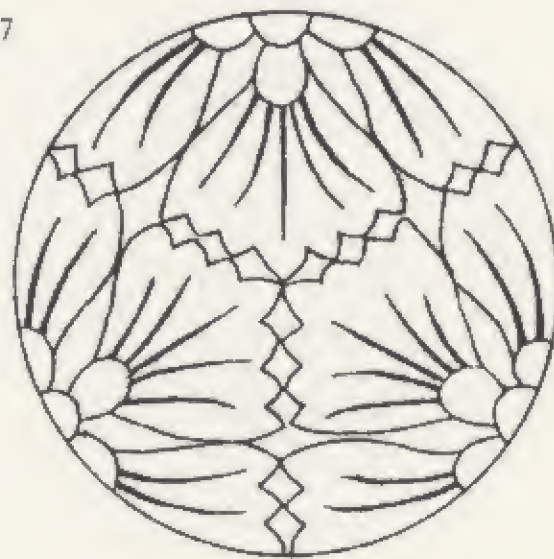
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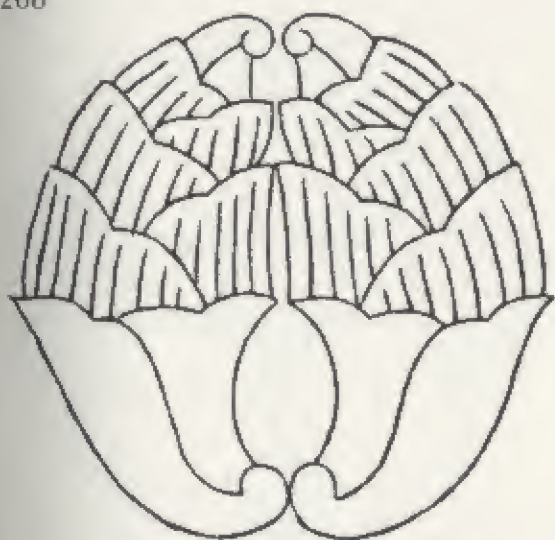
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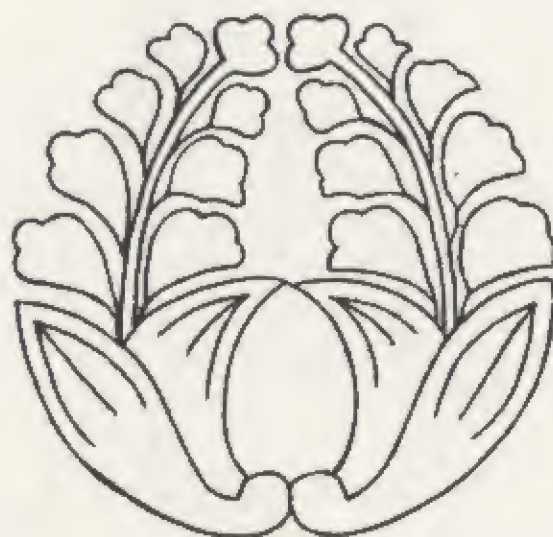
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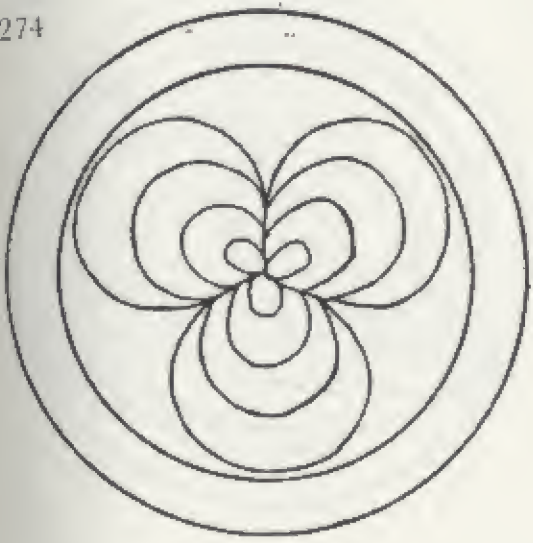
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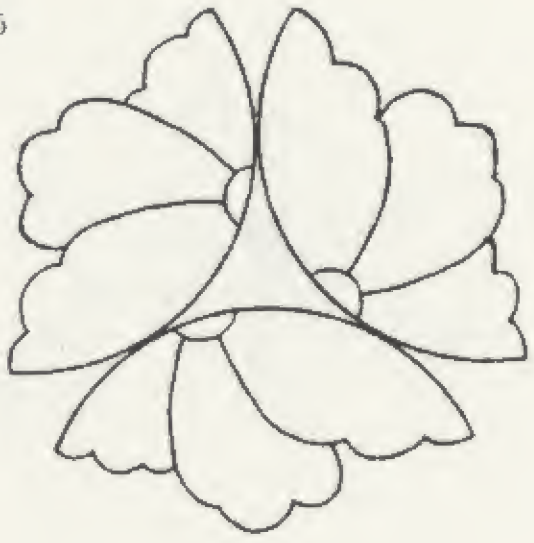
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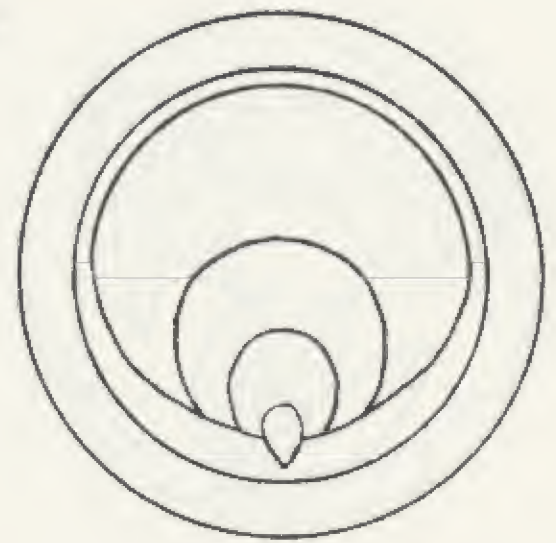
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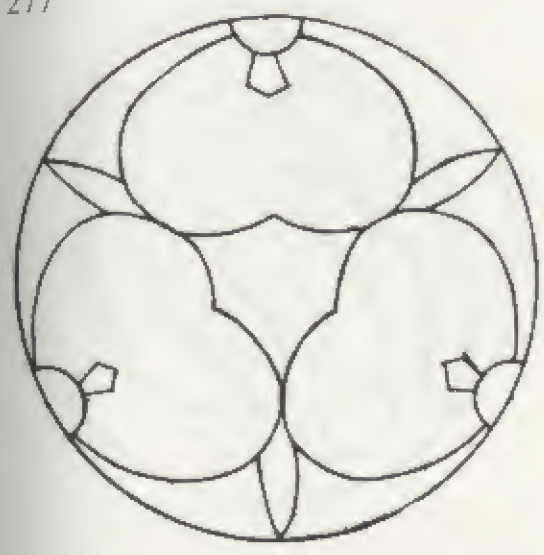
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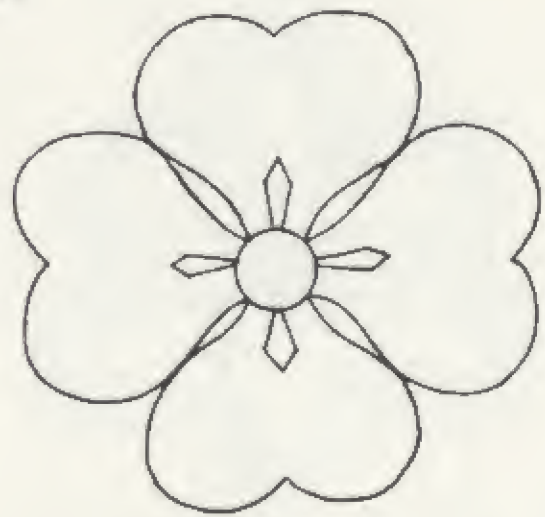
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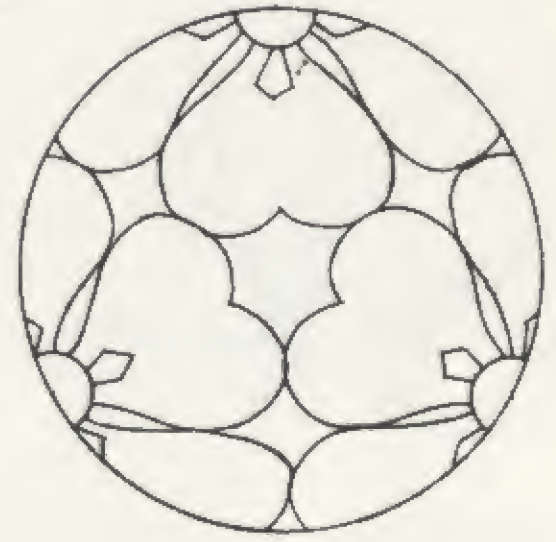
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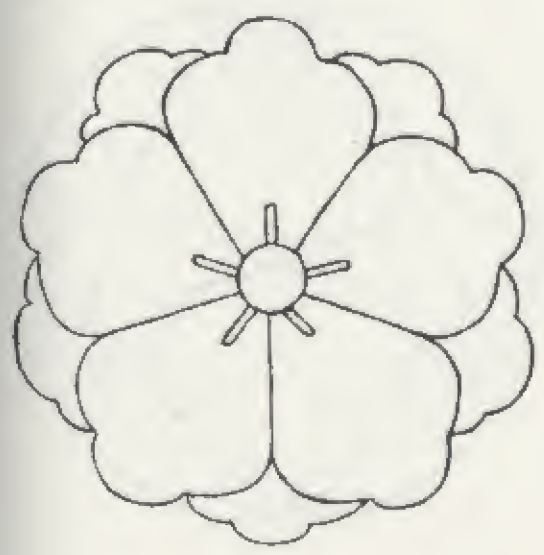
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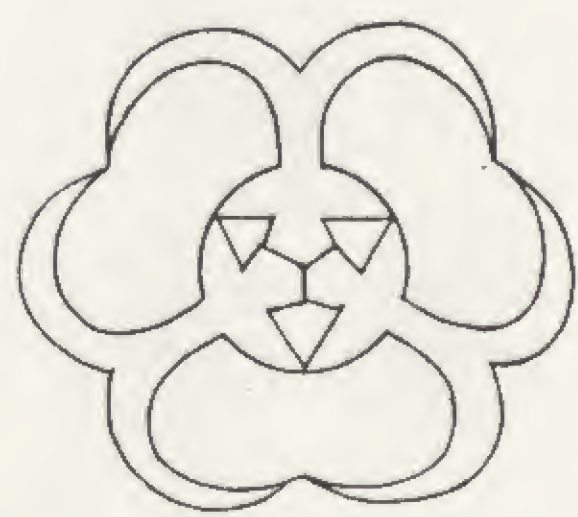
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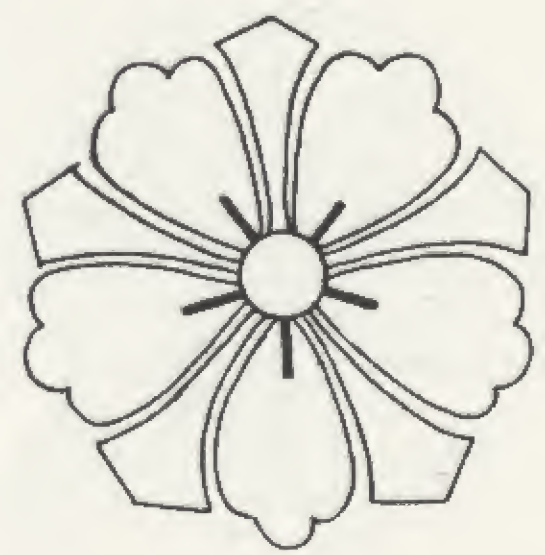
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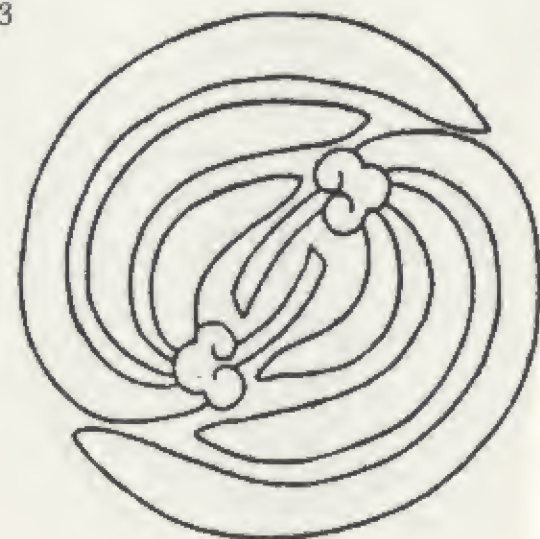
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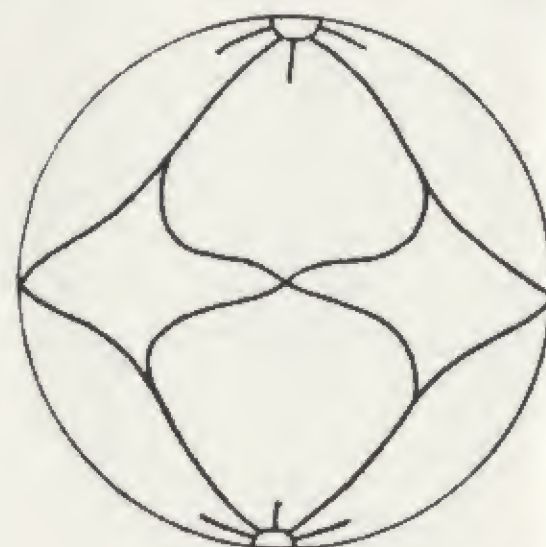
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287



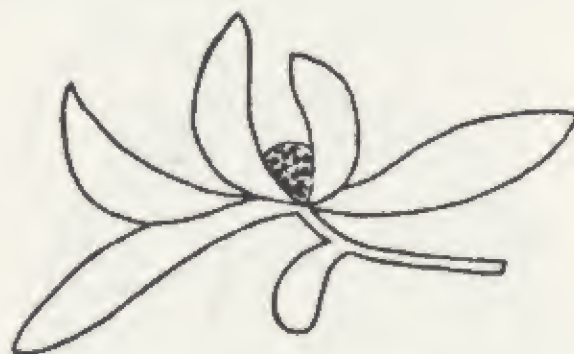
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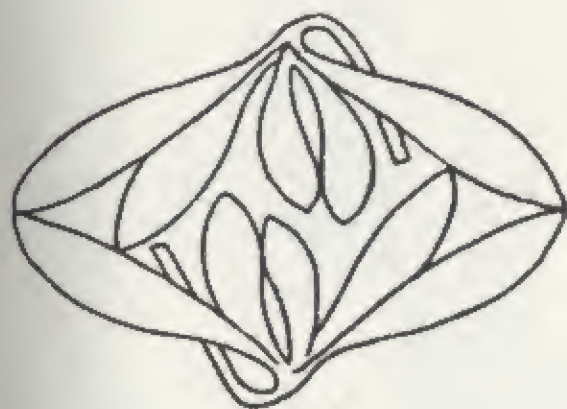
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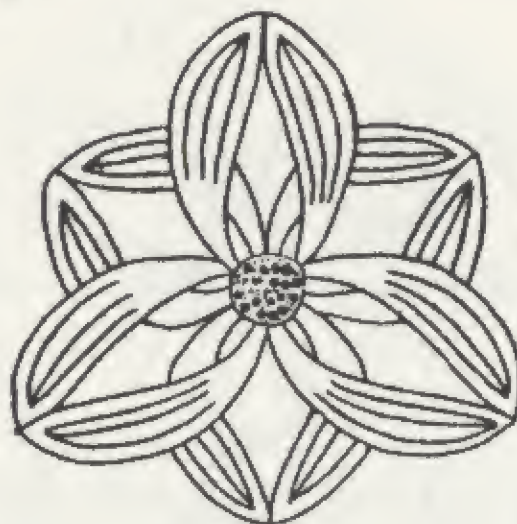
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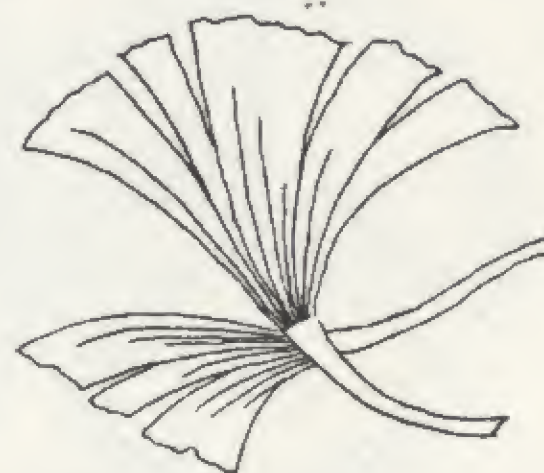
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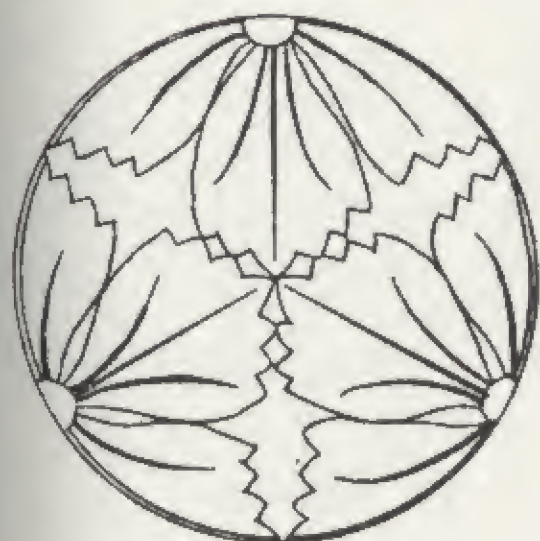
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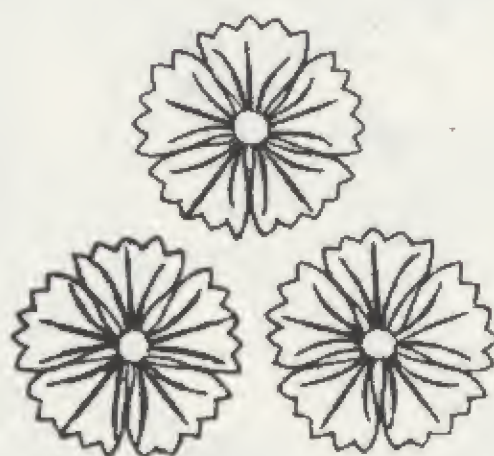
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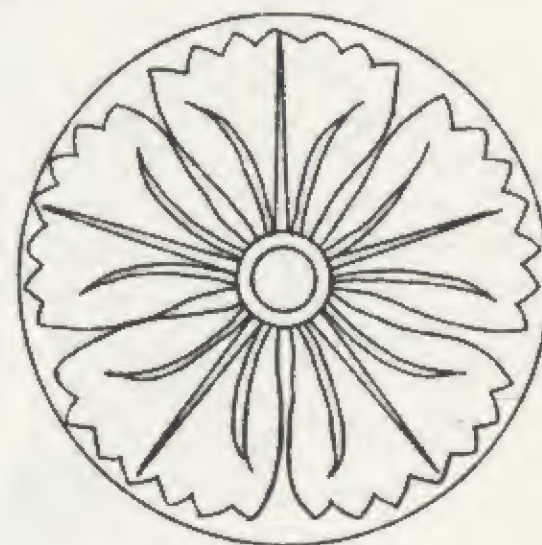
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294



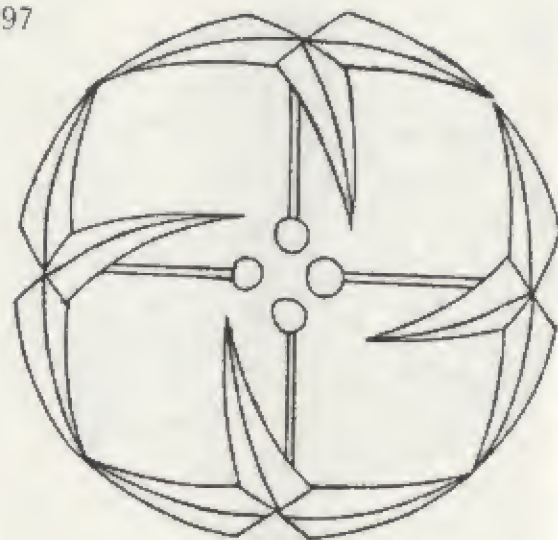
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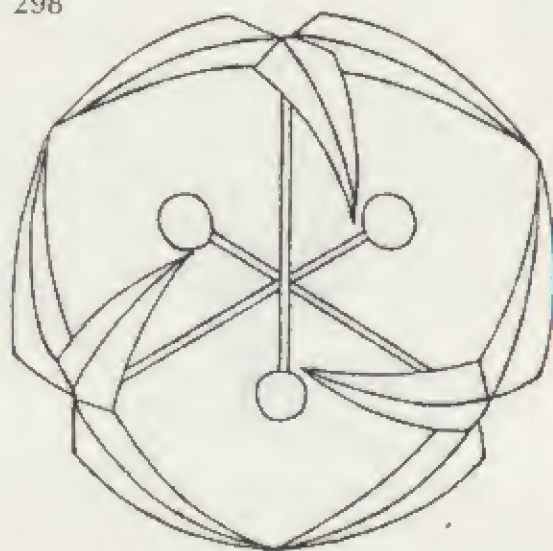
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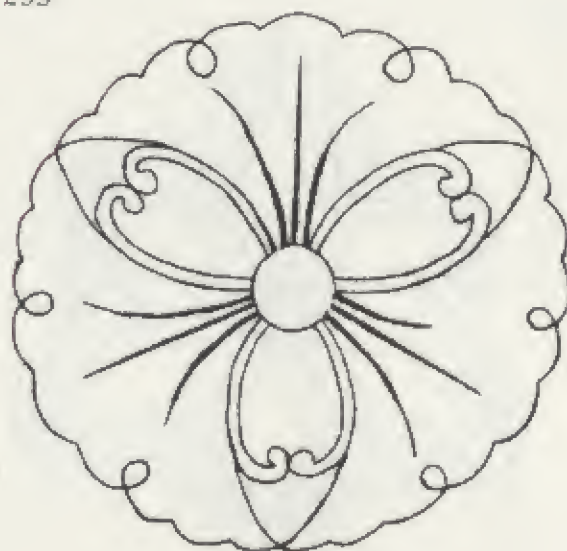
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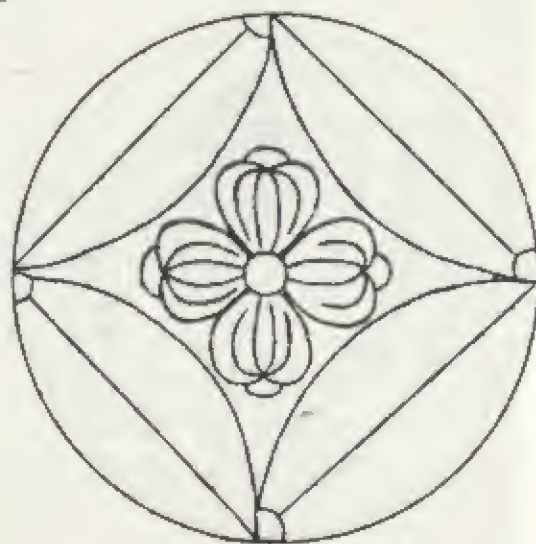
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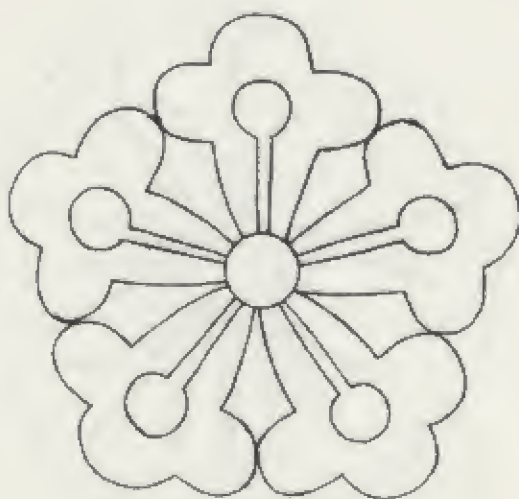
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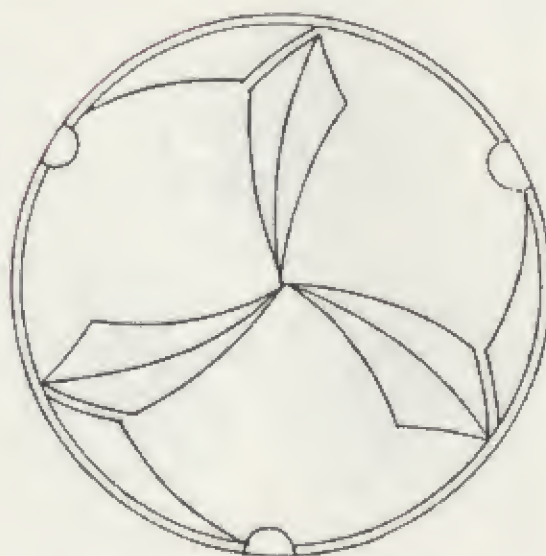
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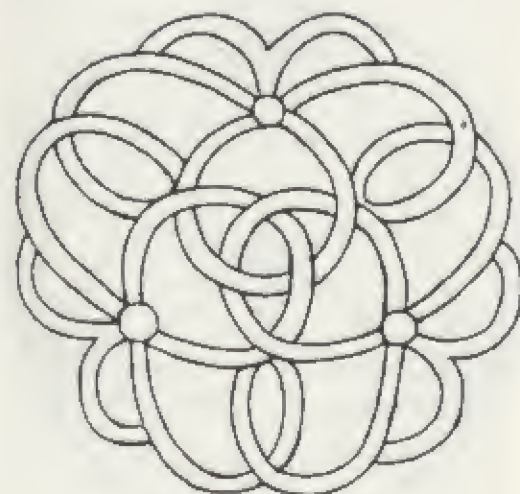
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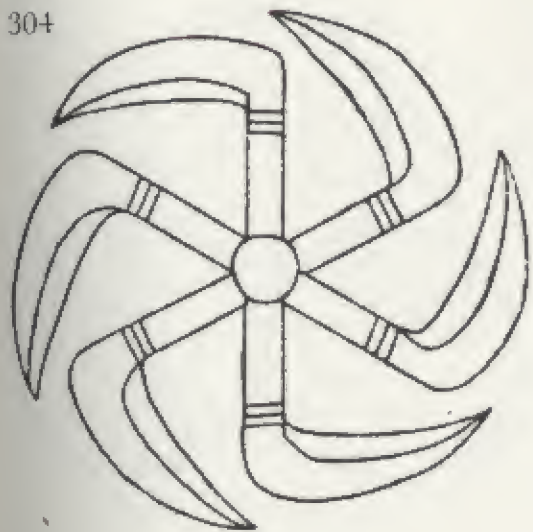


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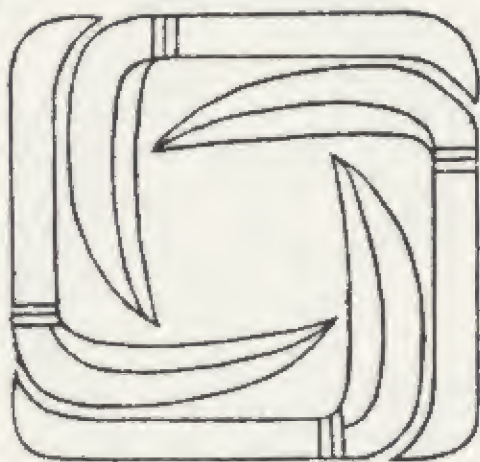




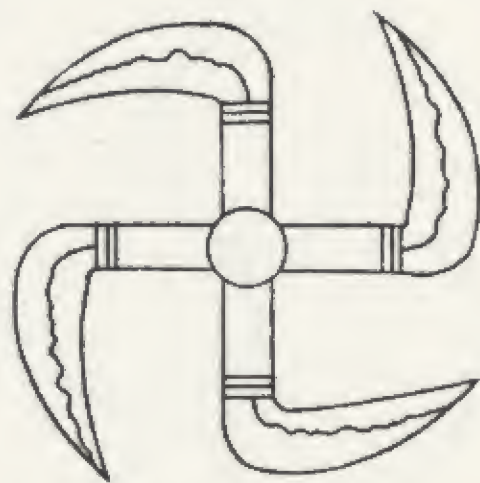
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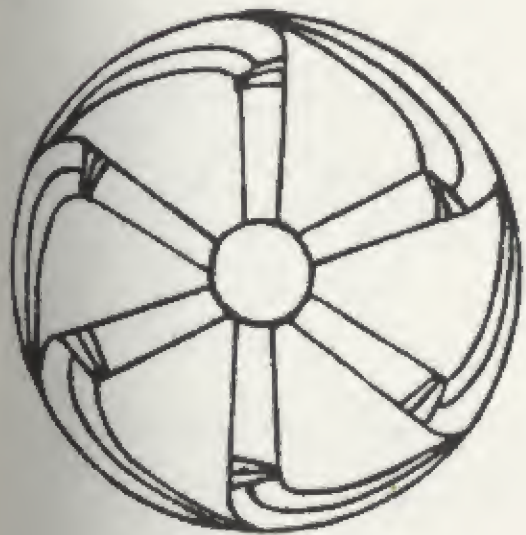
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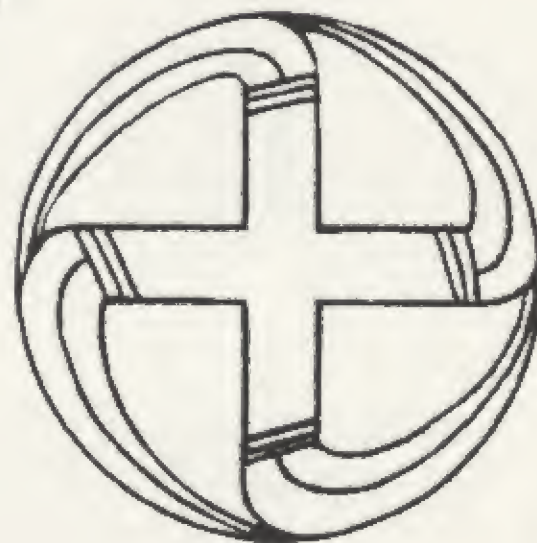
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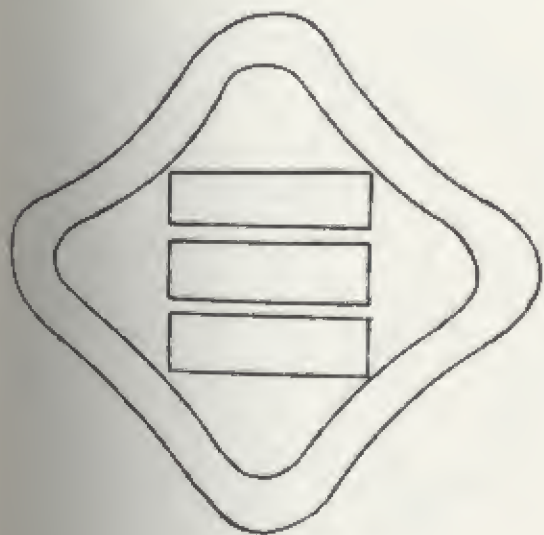
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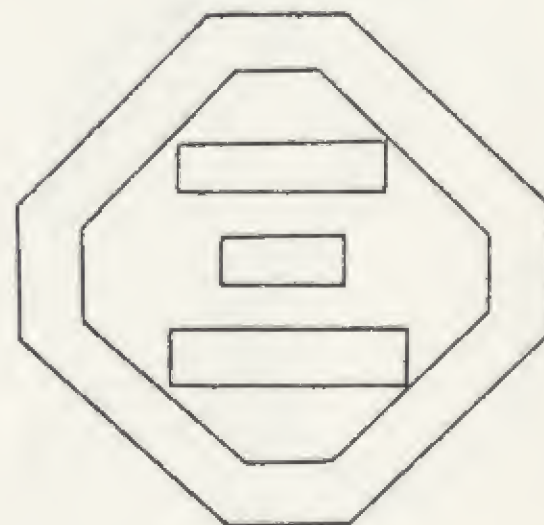
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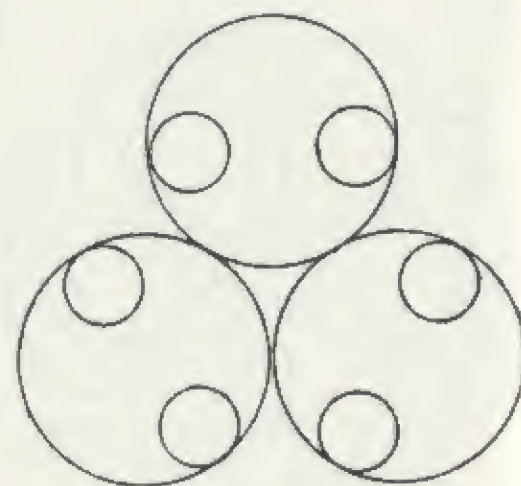
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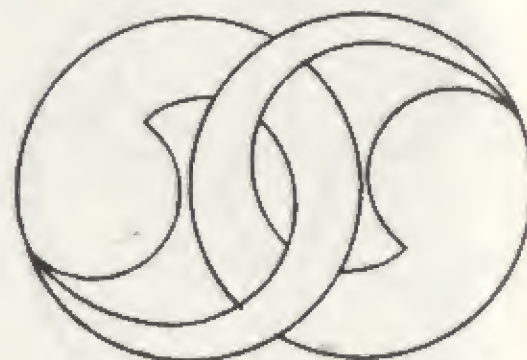
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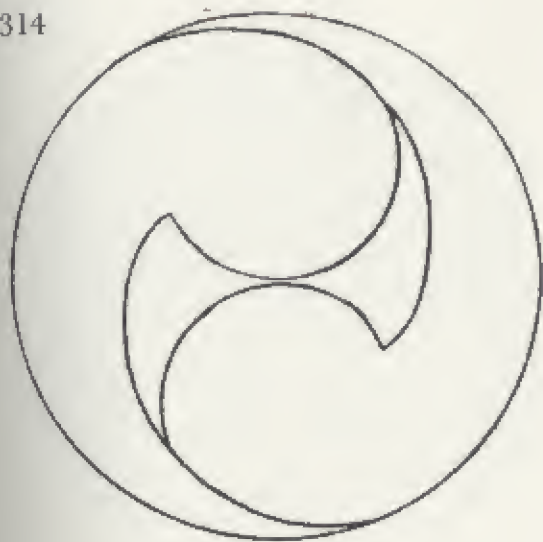
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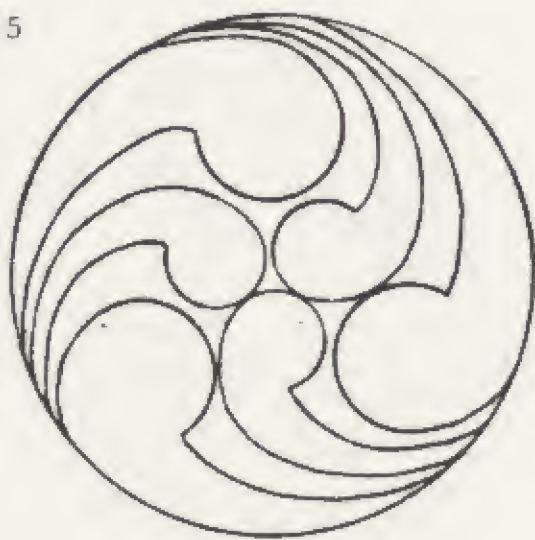
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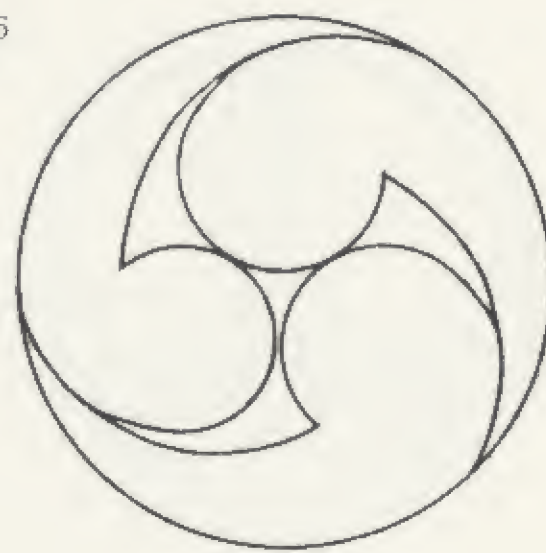
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316



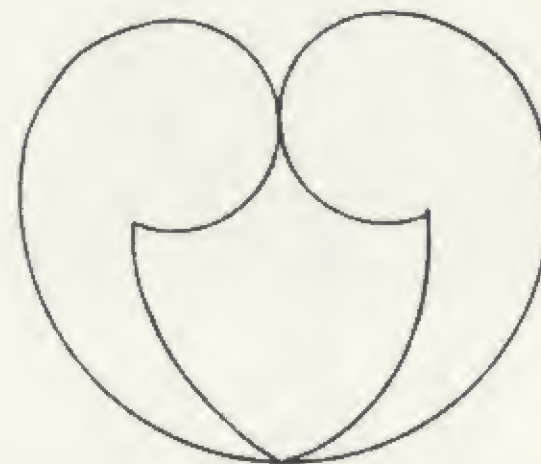
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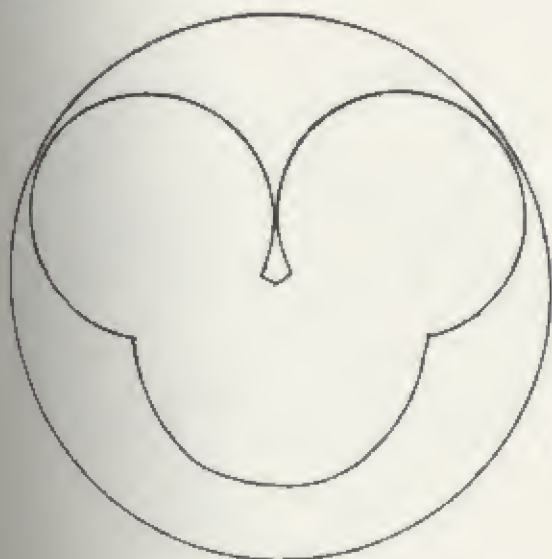
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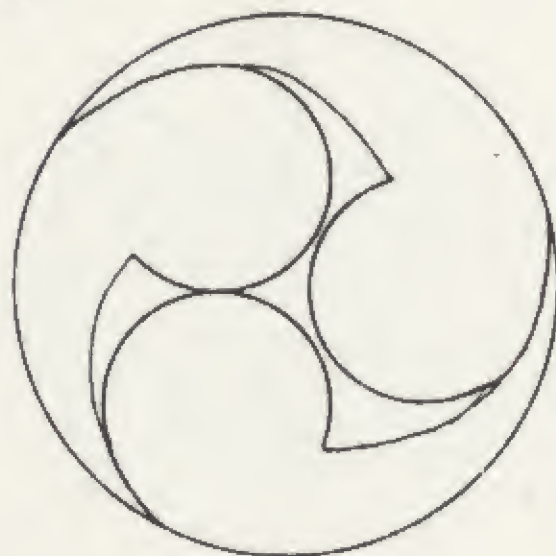
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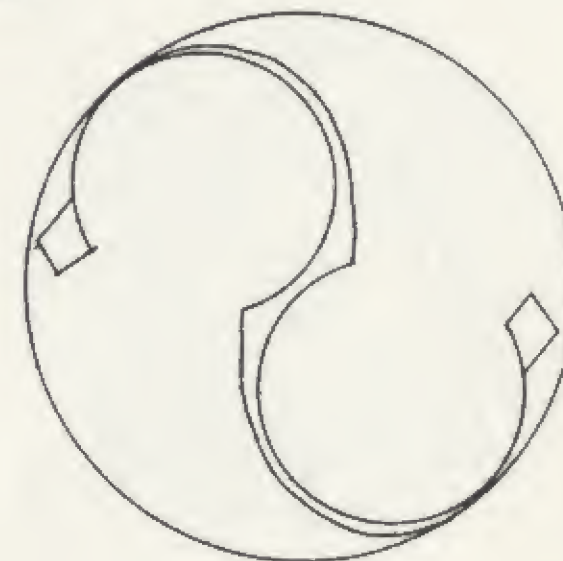
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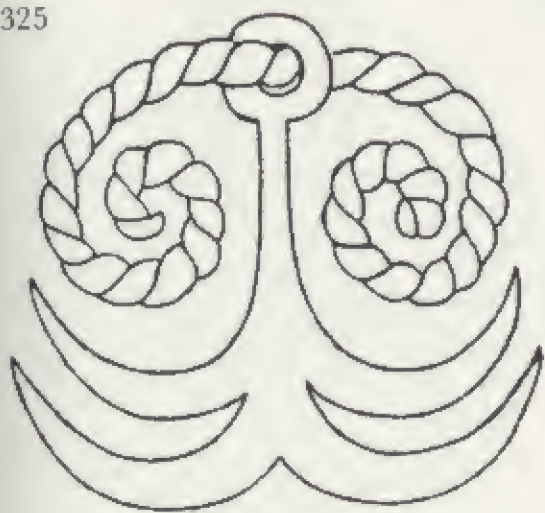
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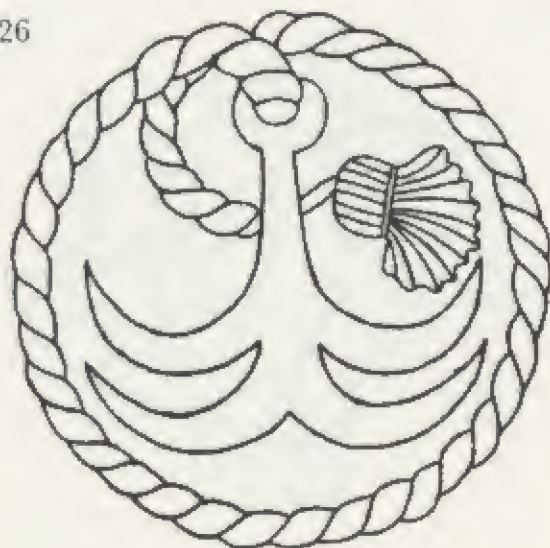
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325



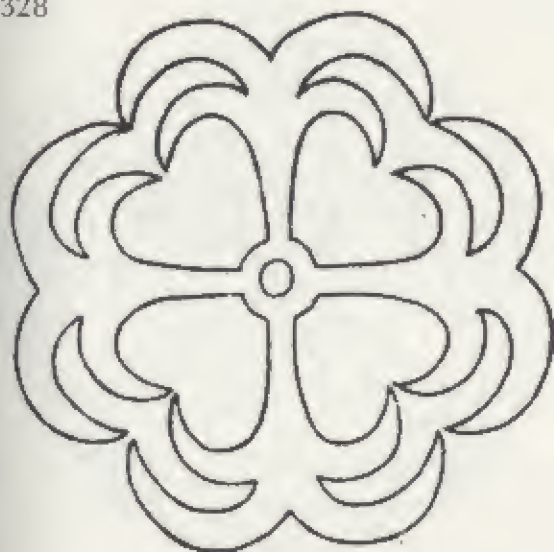
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327



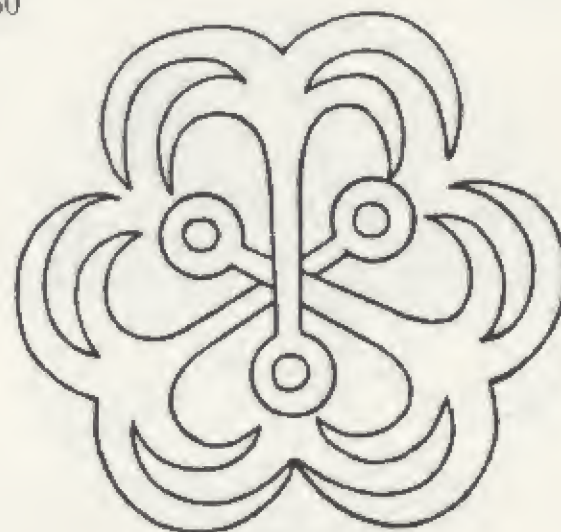
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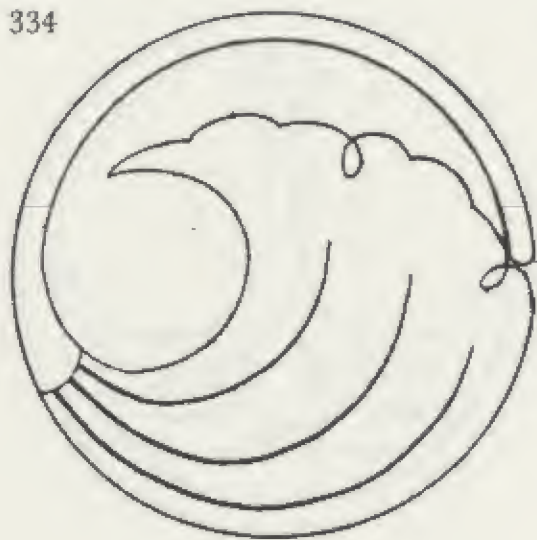
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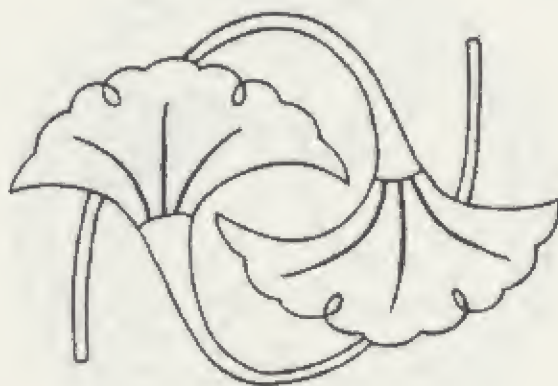
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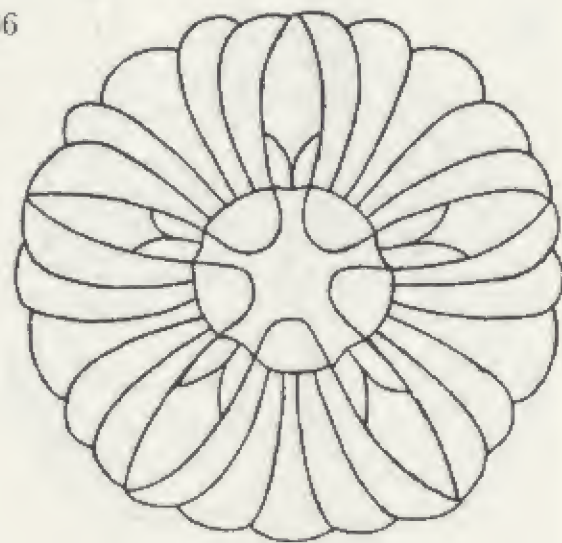
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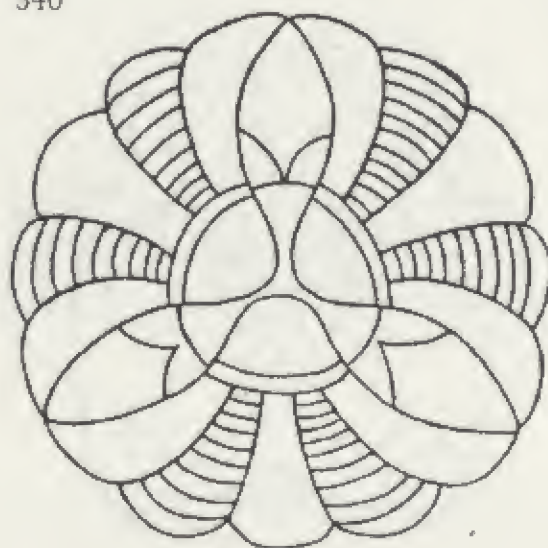
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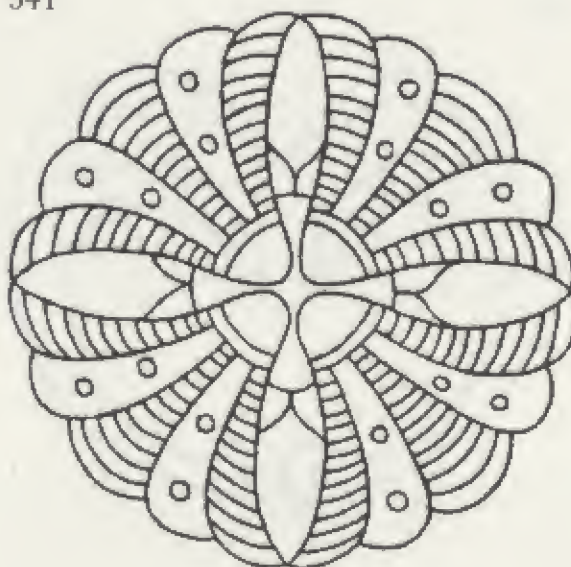
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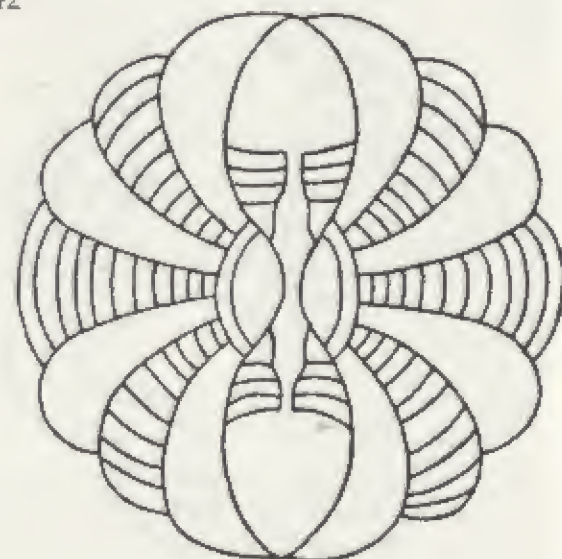
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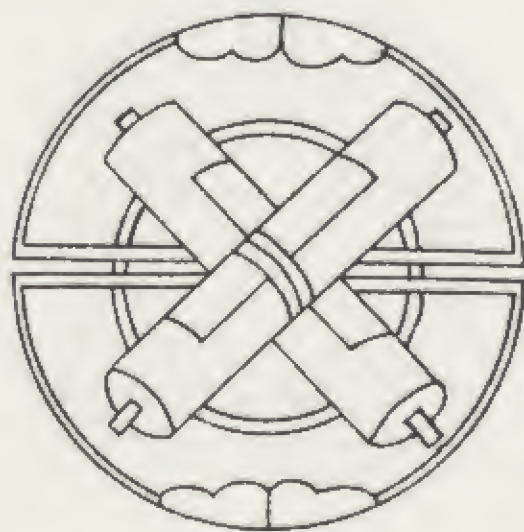
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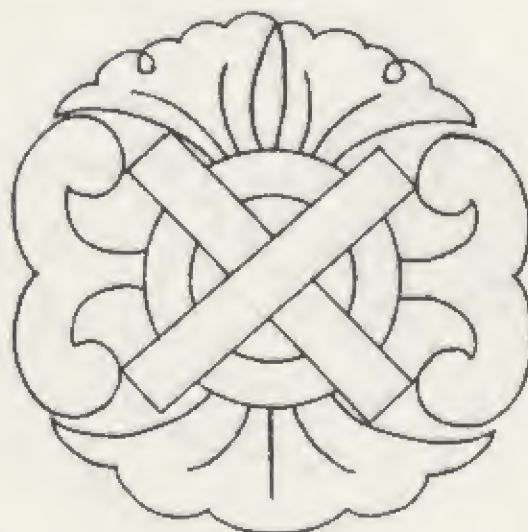
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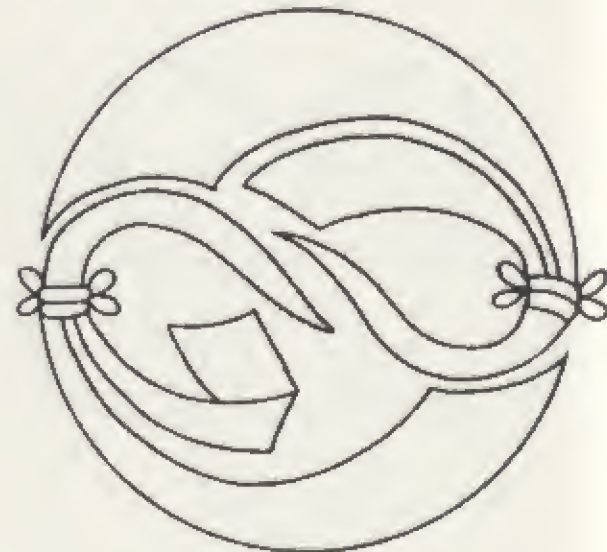
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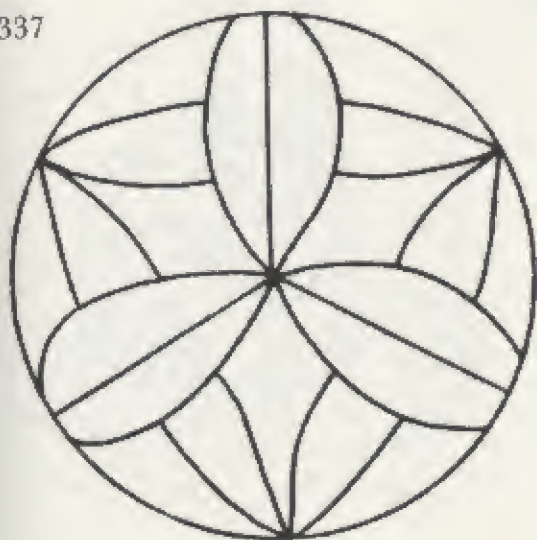
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348



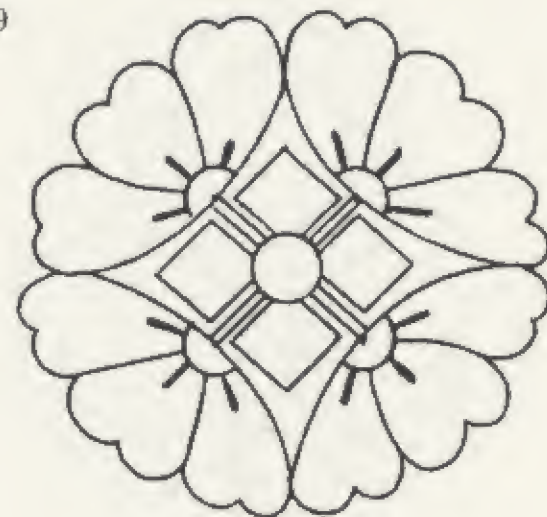
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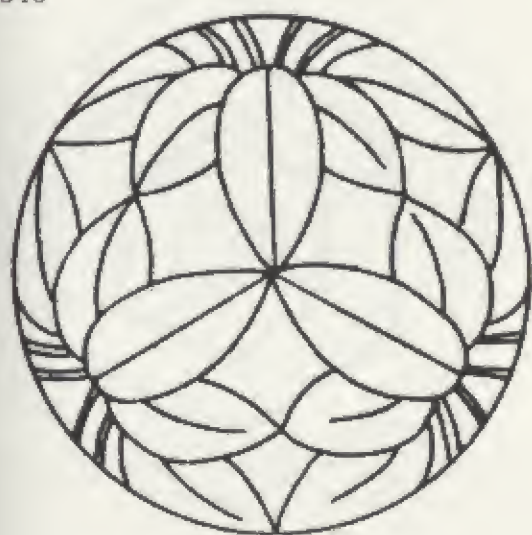
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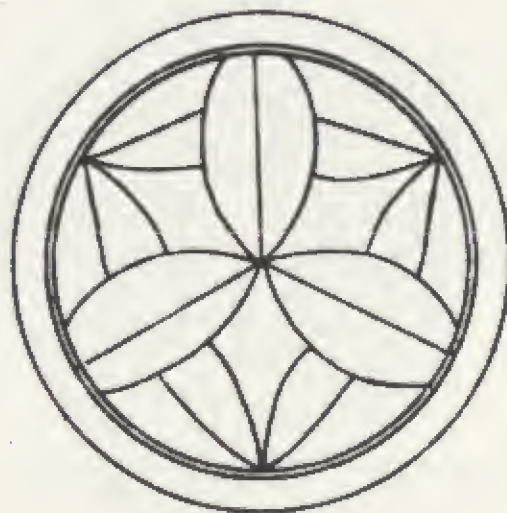
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343



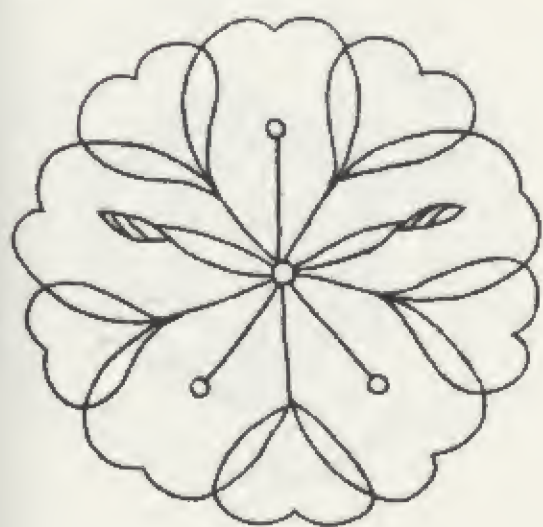
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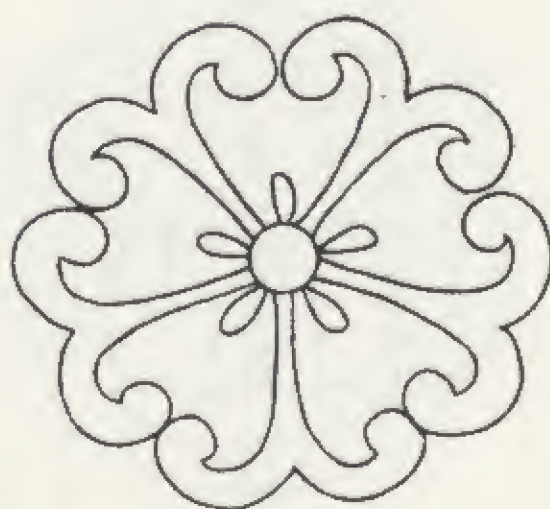
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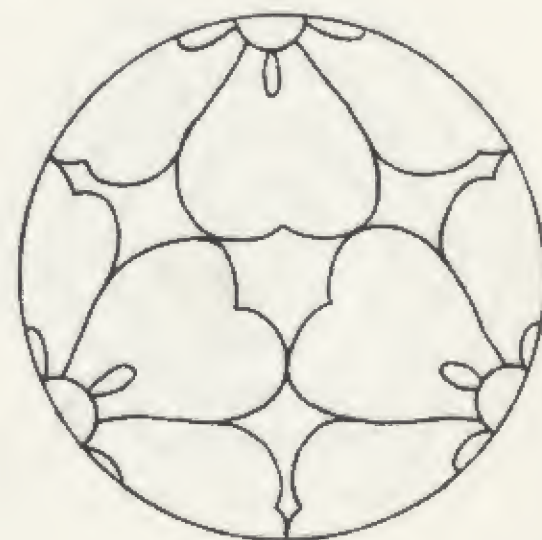
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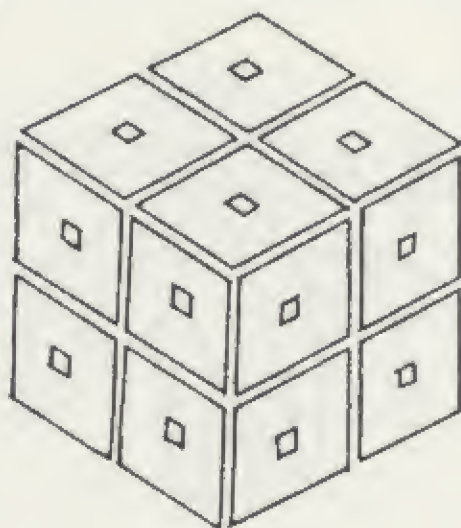
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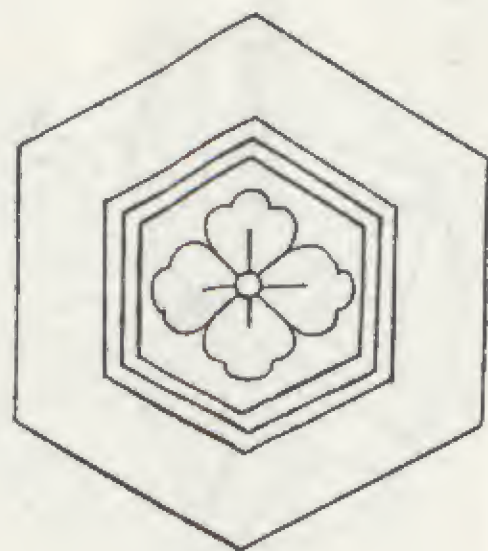
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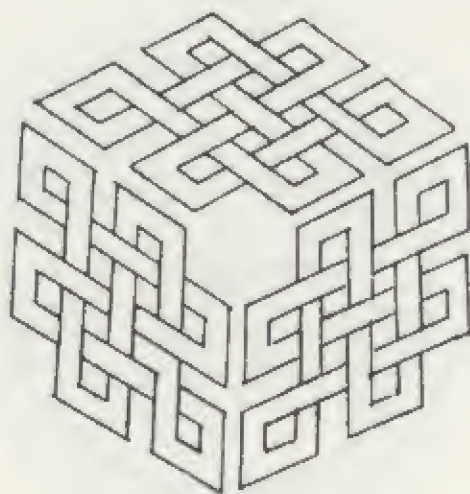
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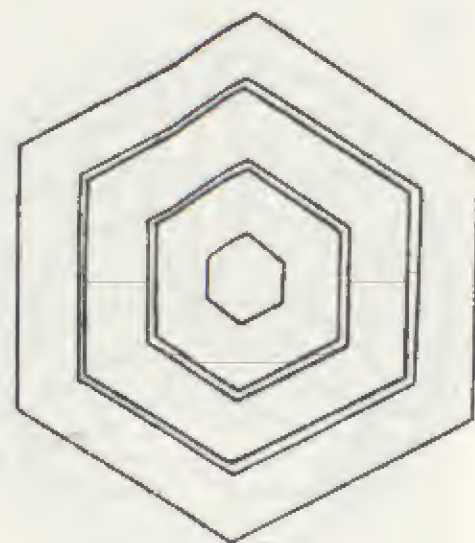
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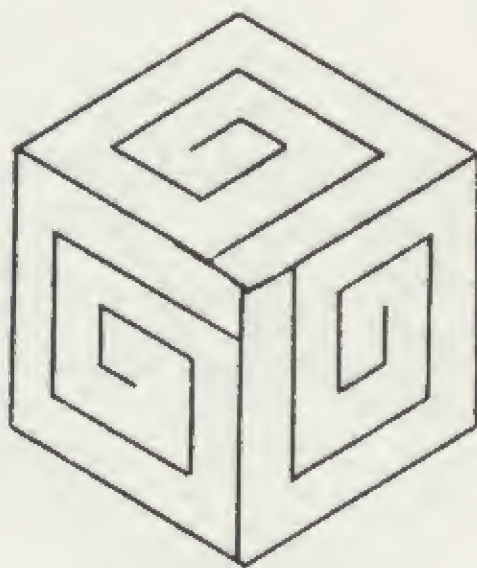
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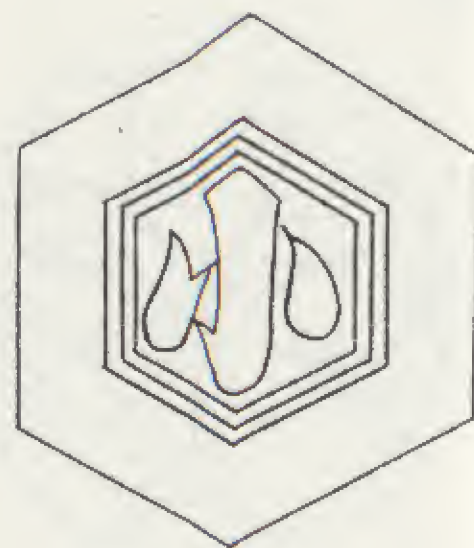
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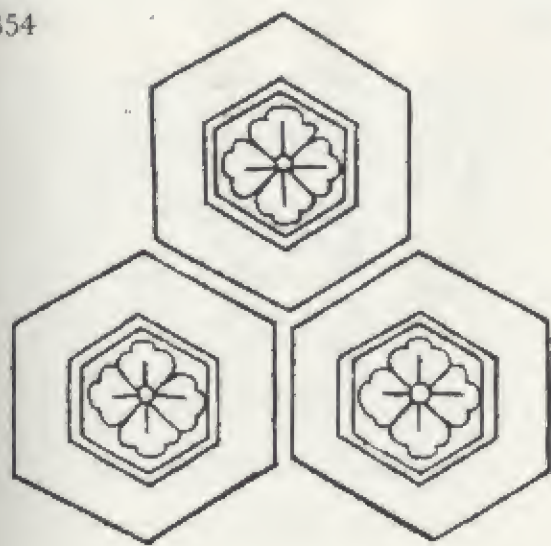
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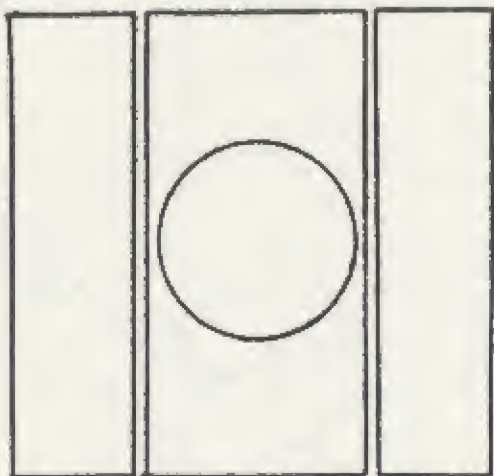
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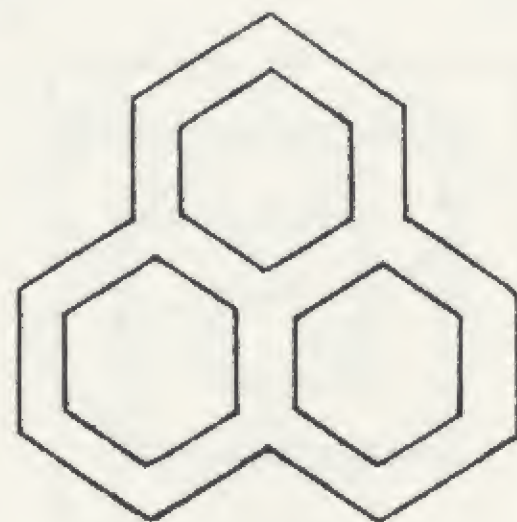
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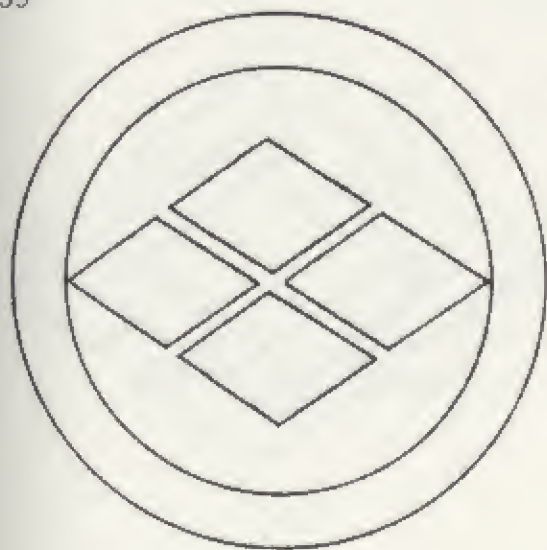
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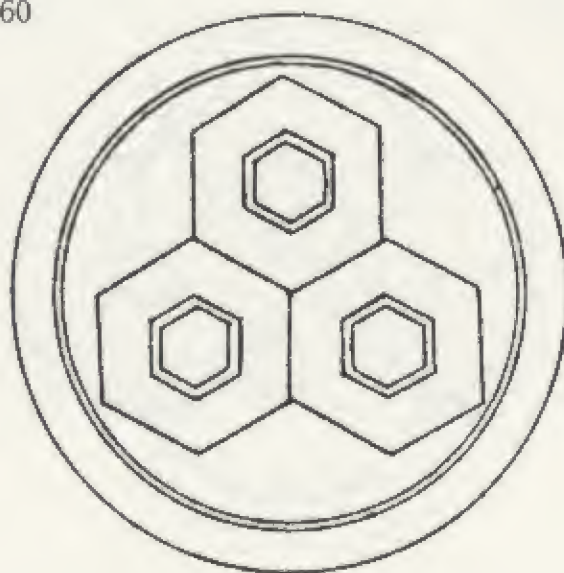
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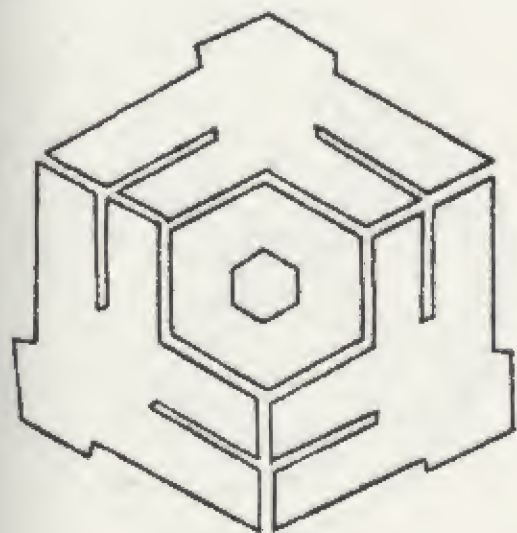
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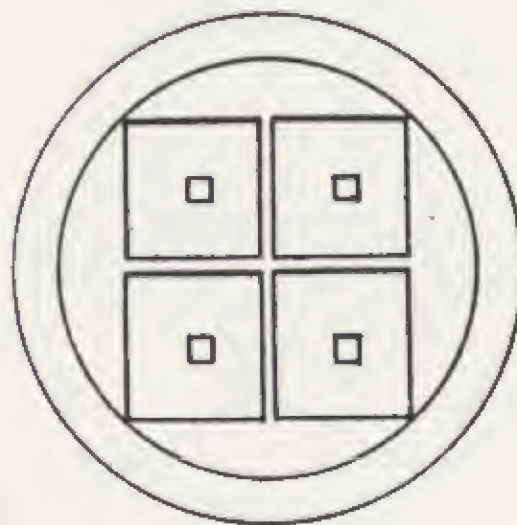
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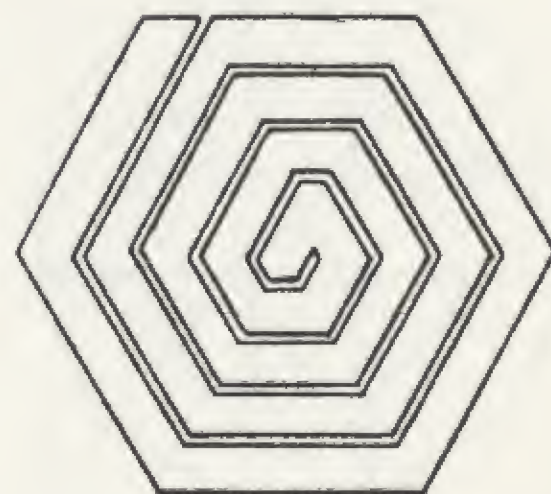
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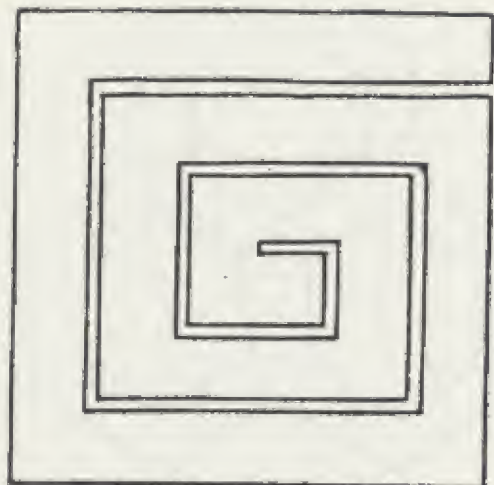
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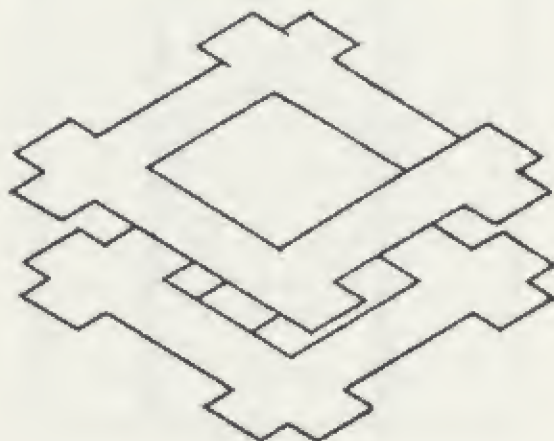
366



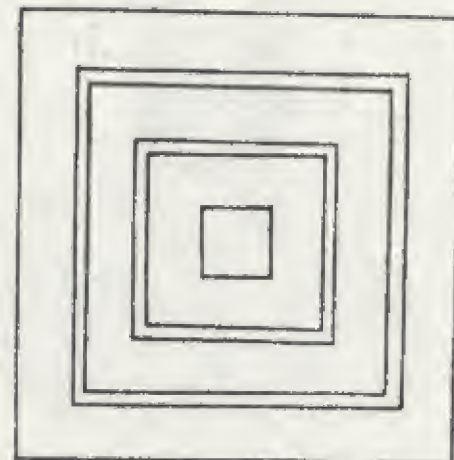
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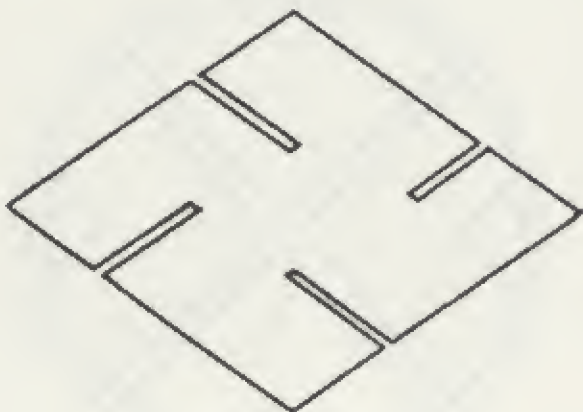
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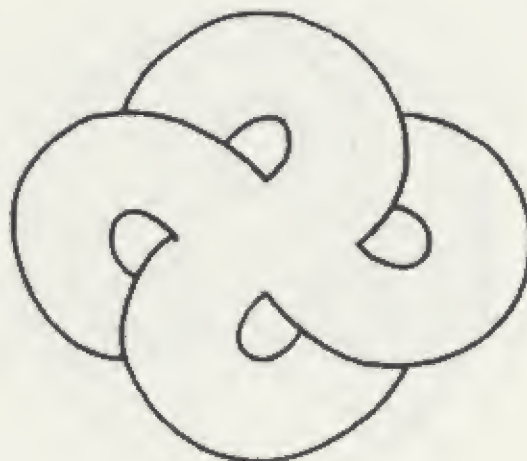
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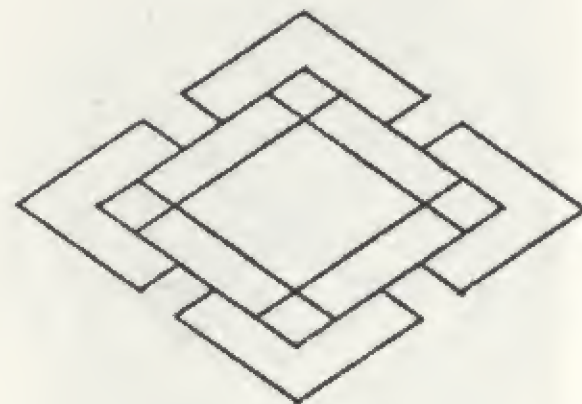
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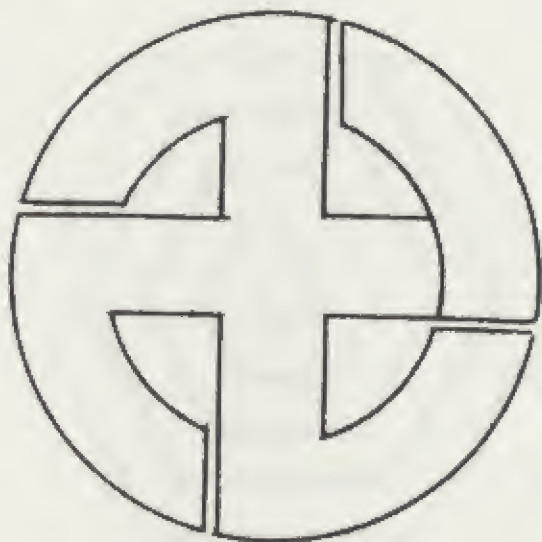
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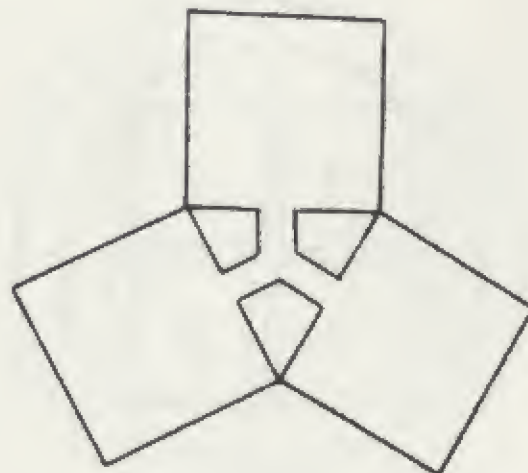
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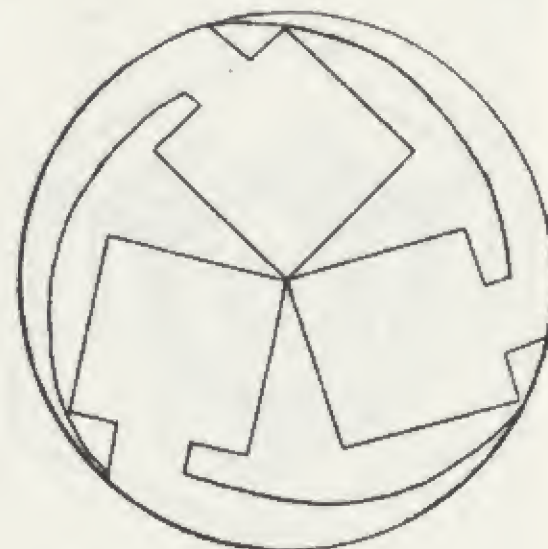
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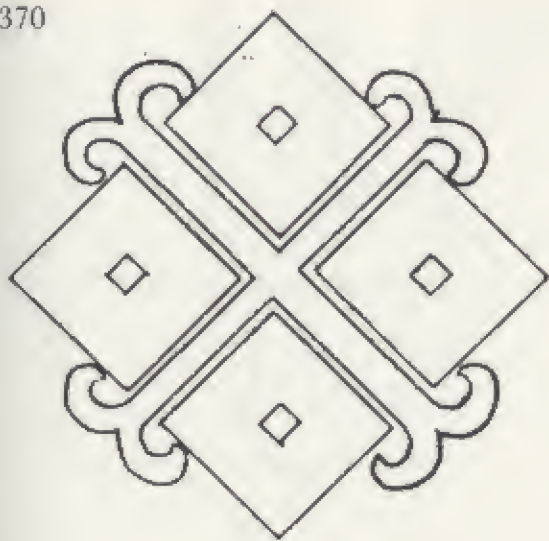
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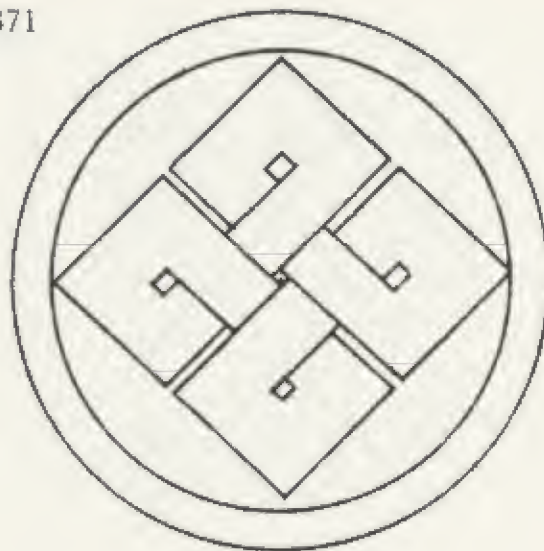
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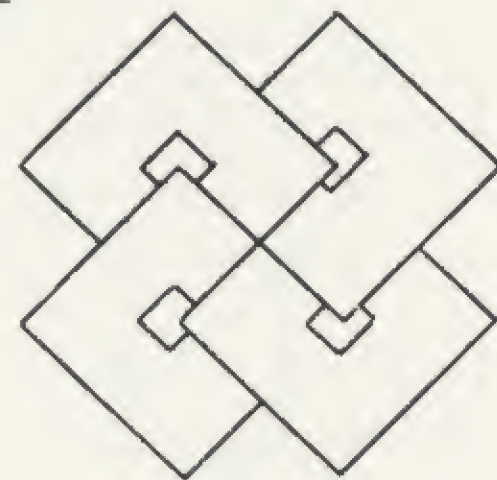
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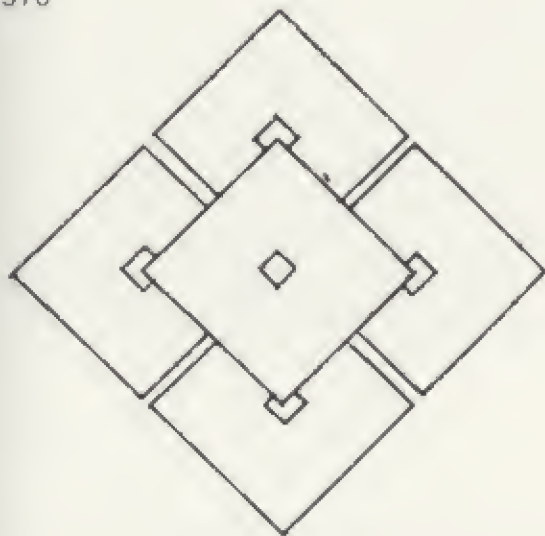
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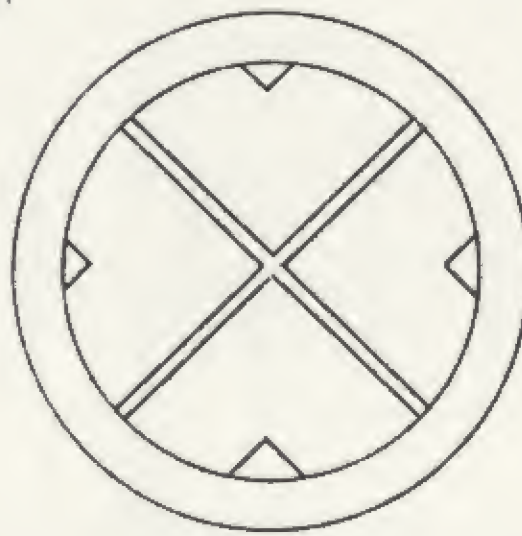
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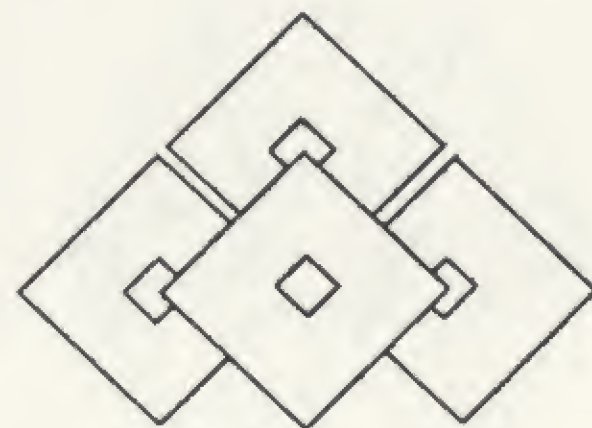
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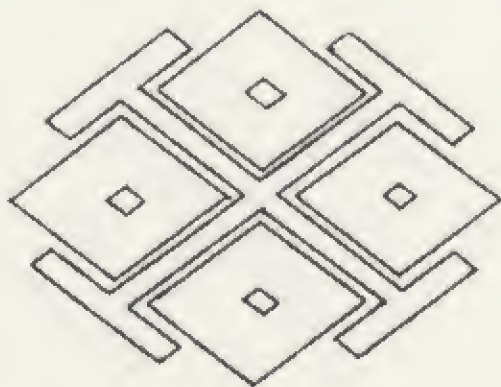
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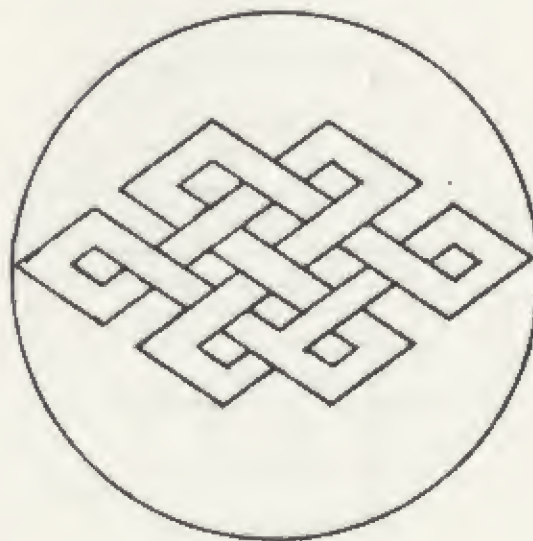
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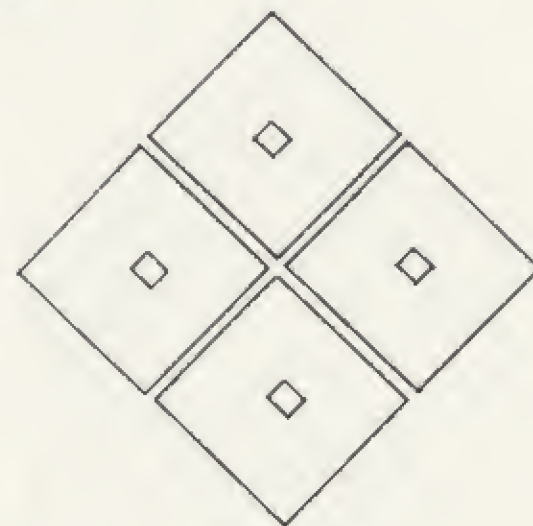
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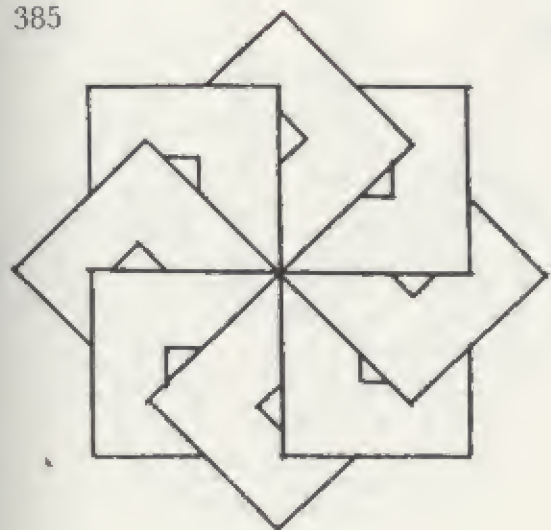
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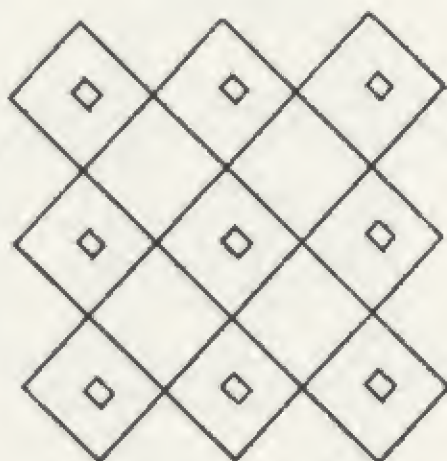
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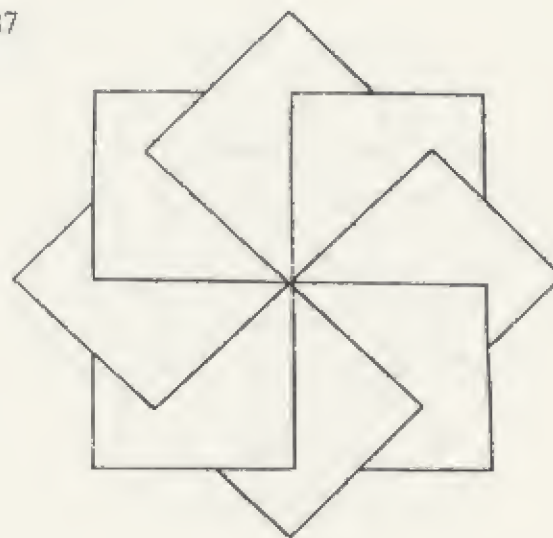
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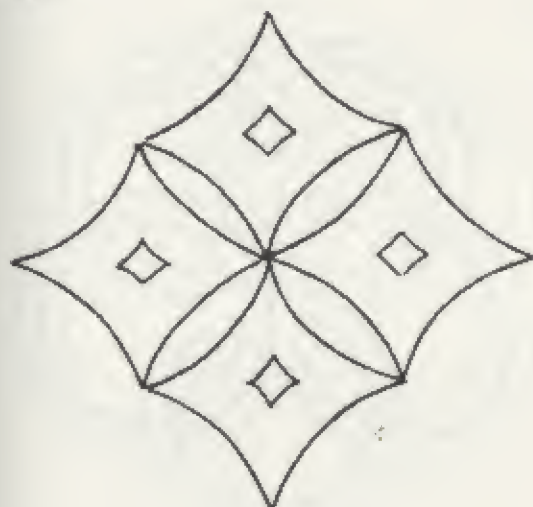
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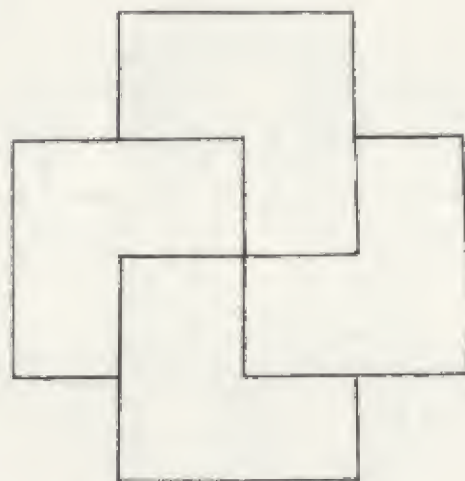
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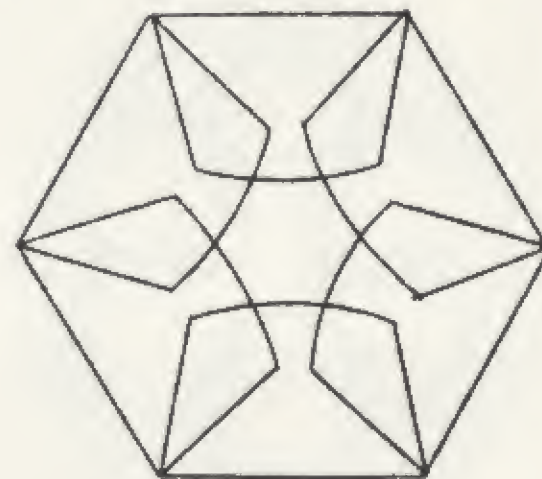
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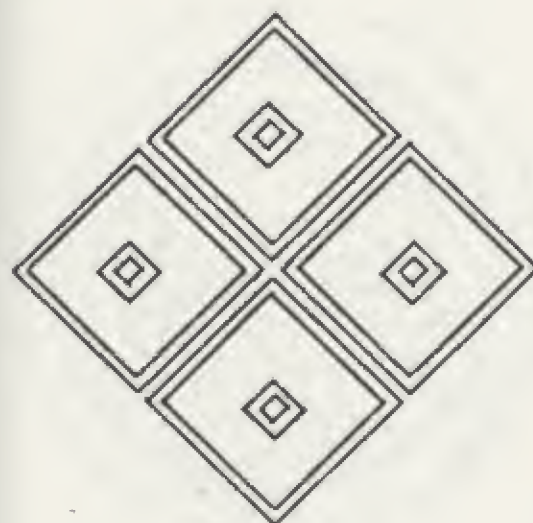
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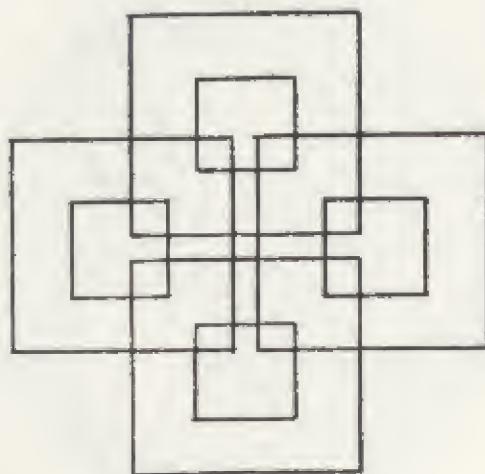
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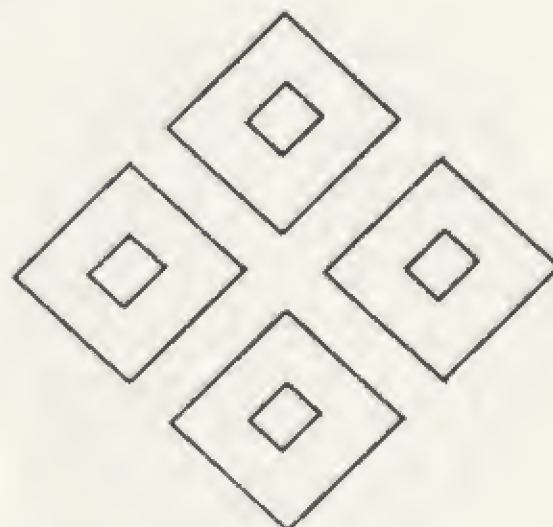
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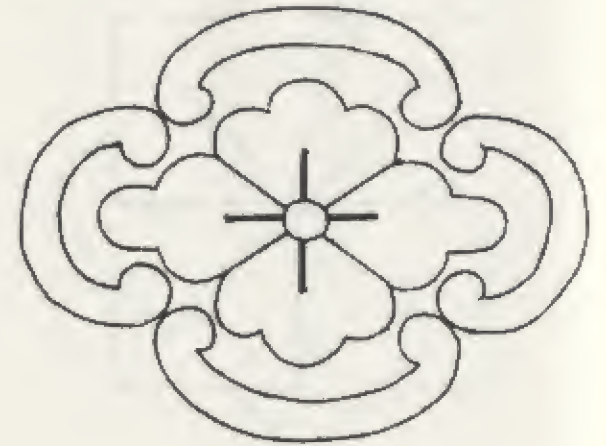
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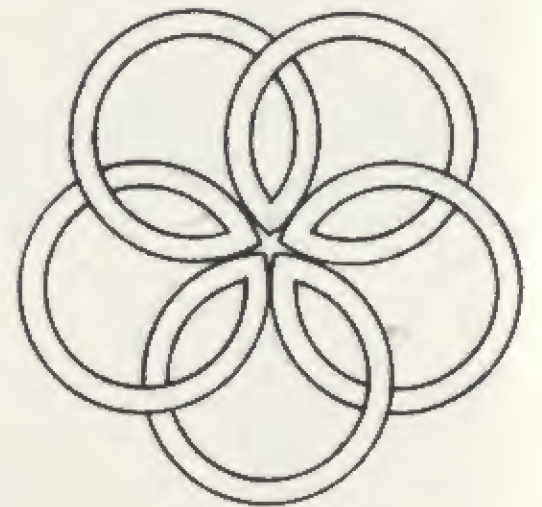
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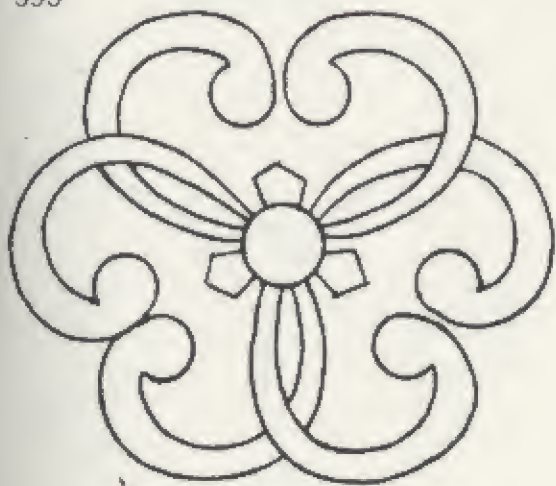
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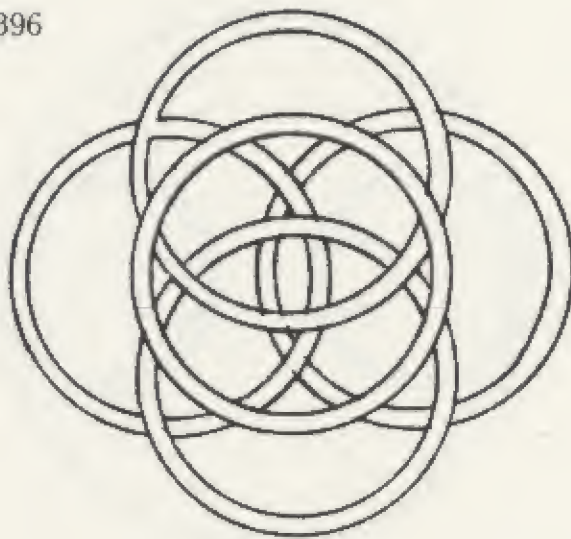
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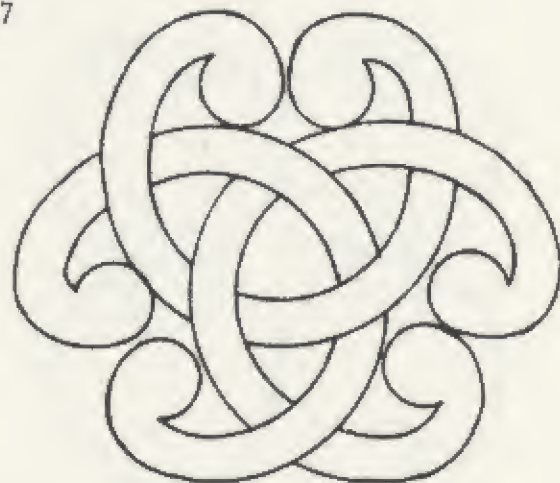
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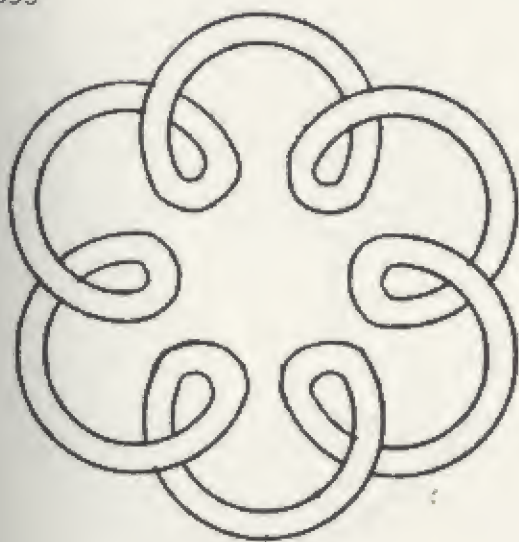
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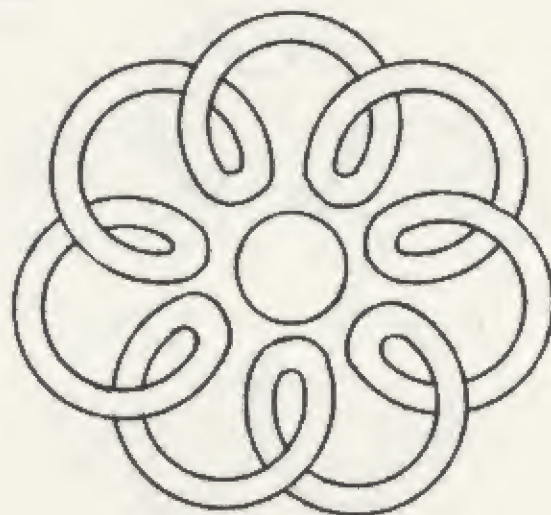
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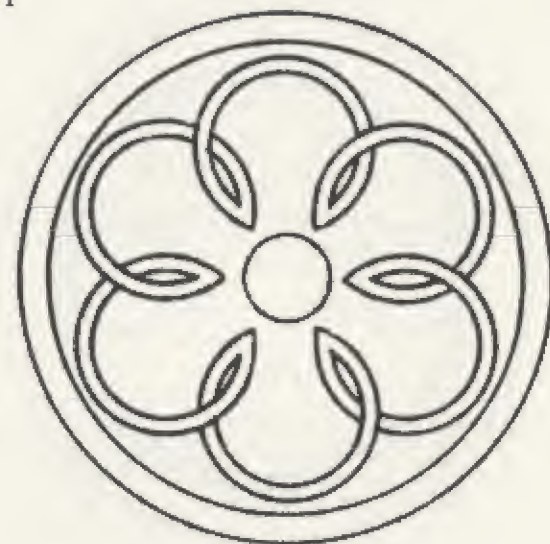
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400



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403



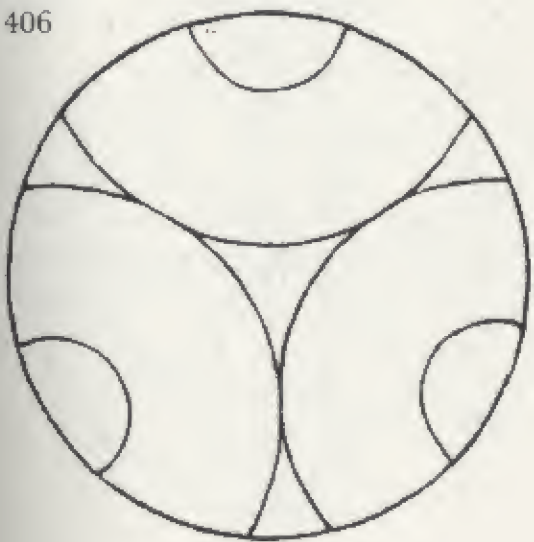
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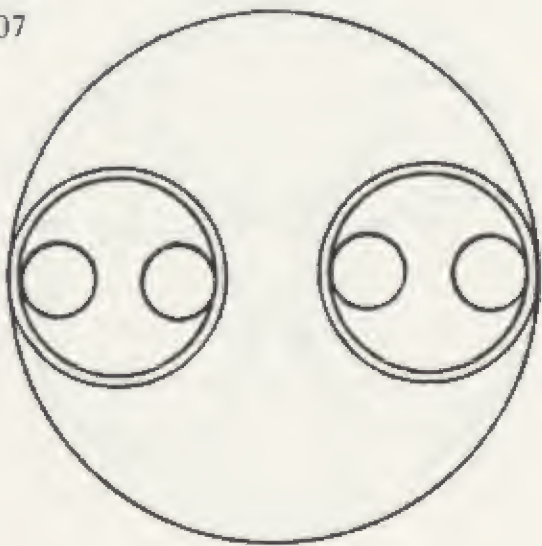
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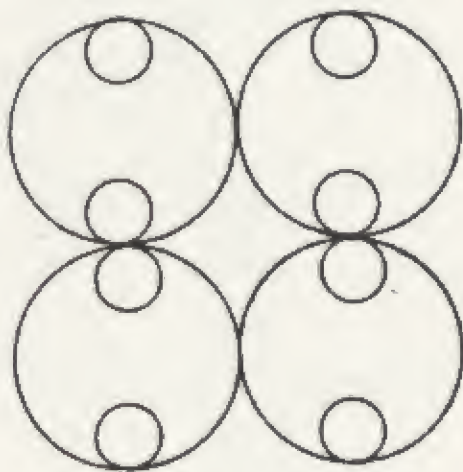
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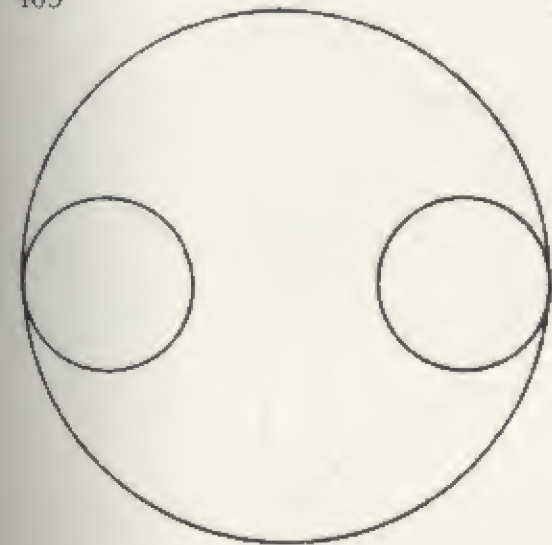
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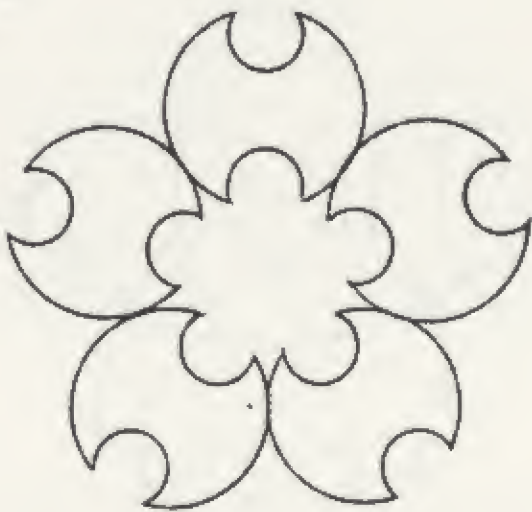
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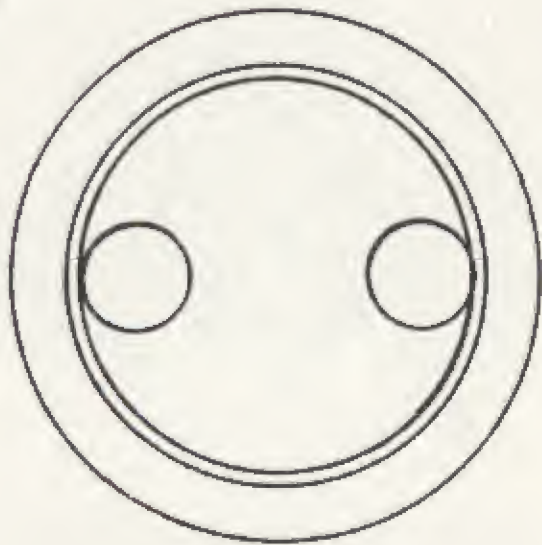
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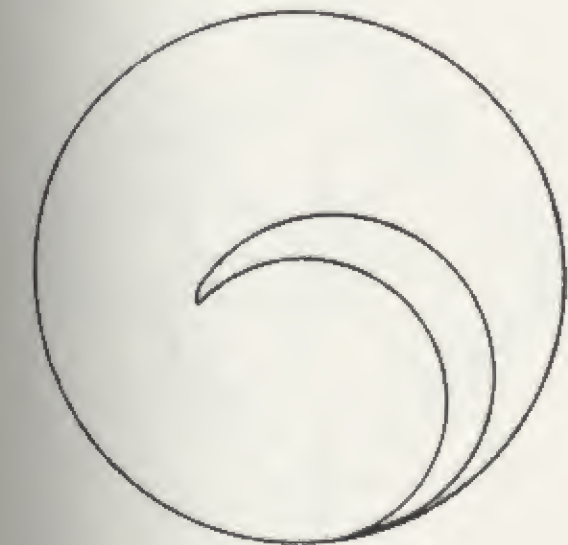
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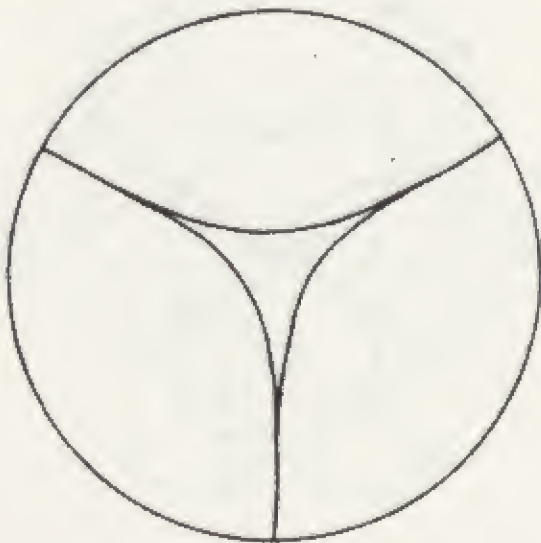
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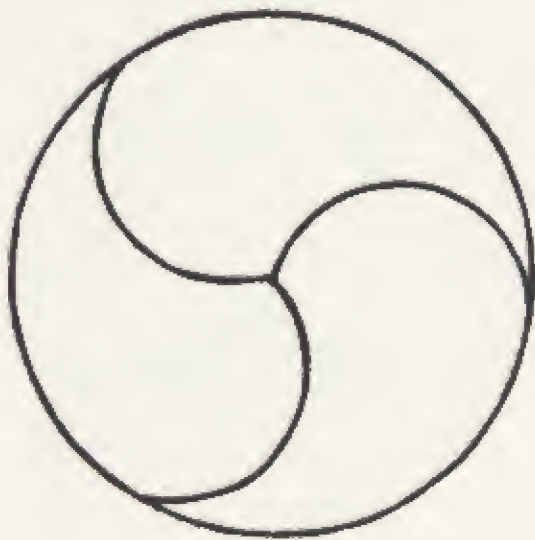
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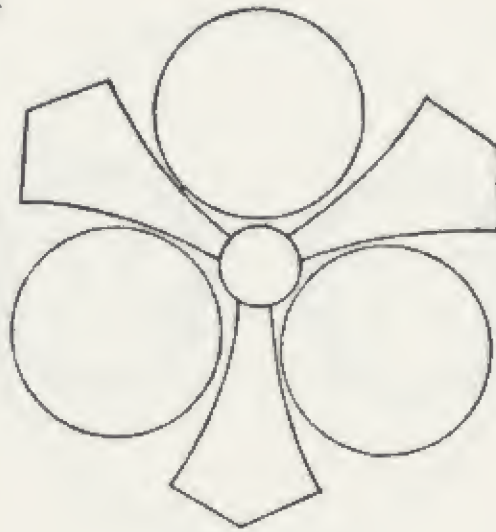
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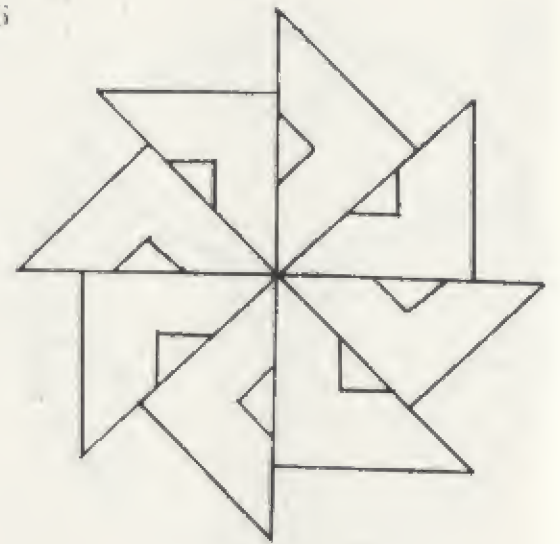
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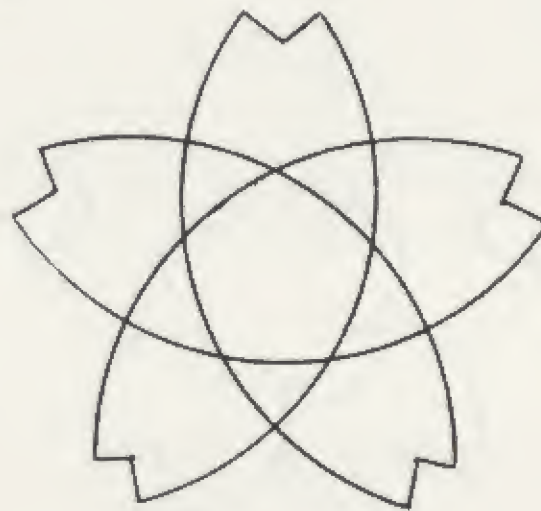
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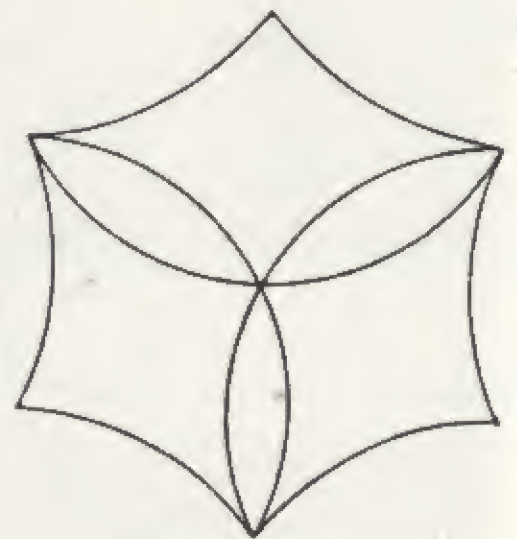
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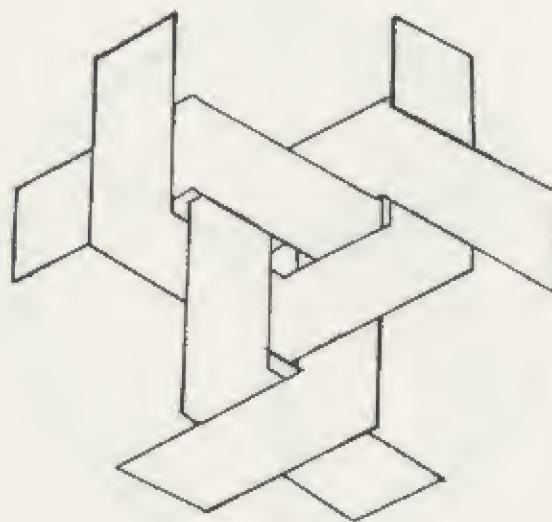
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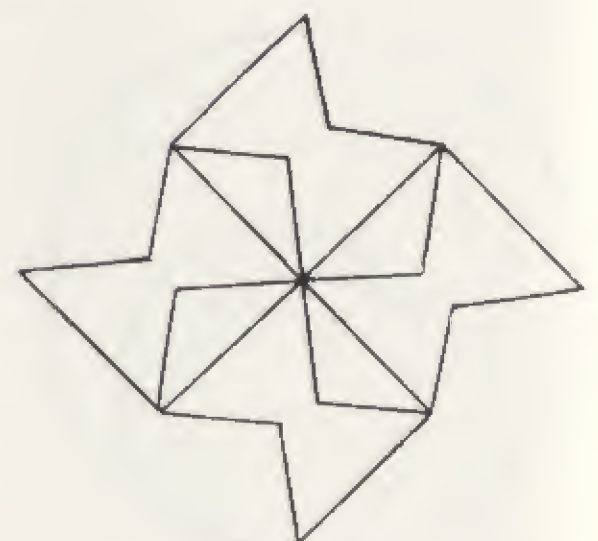
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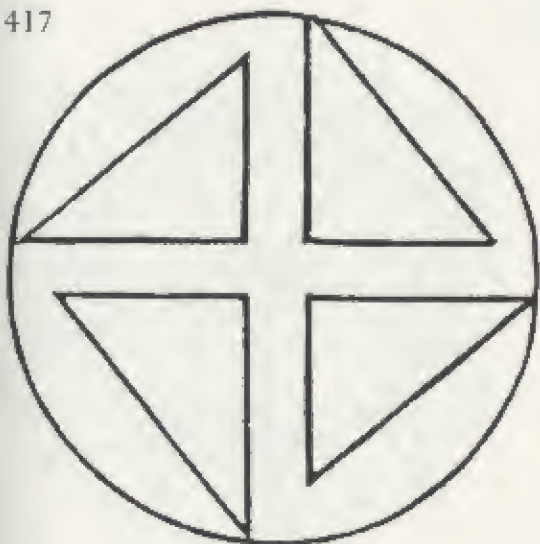
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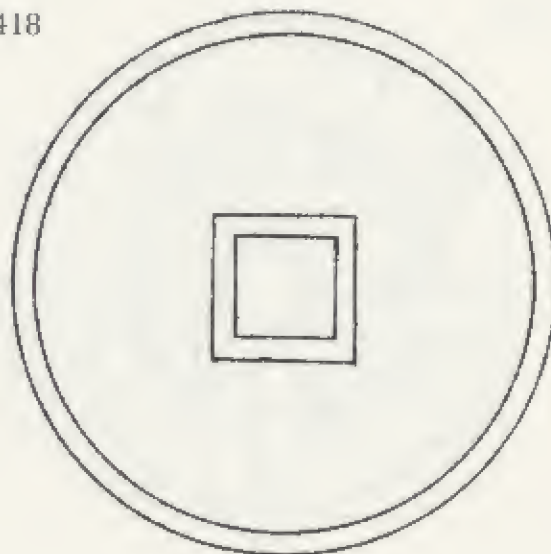
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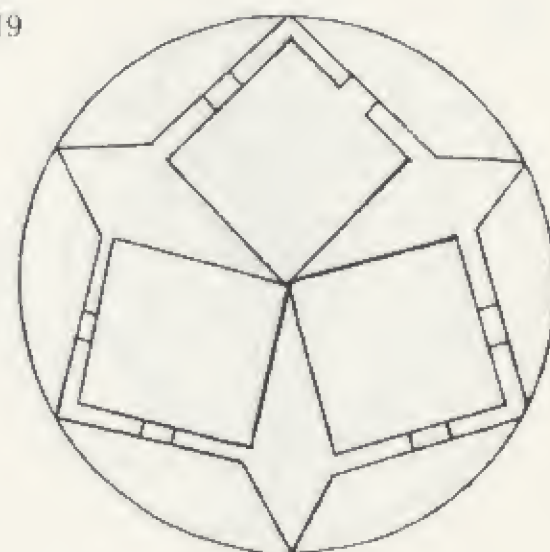
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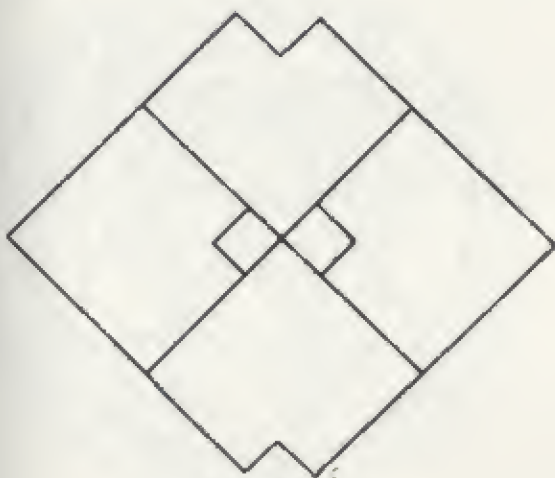
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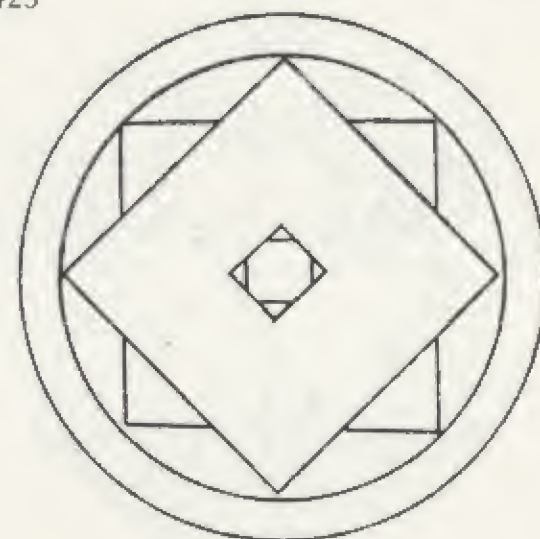
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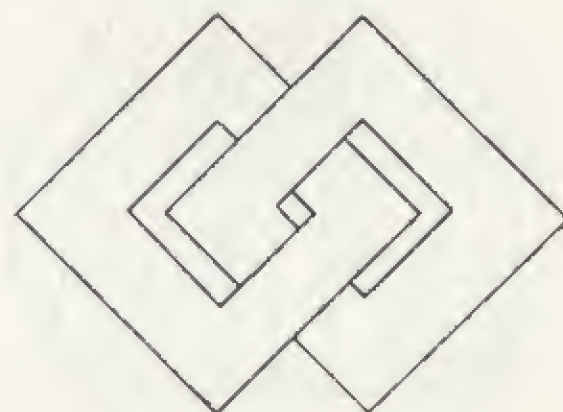
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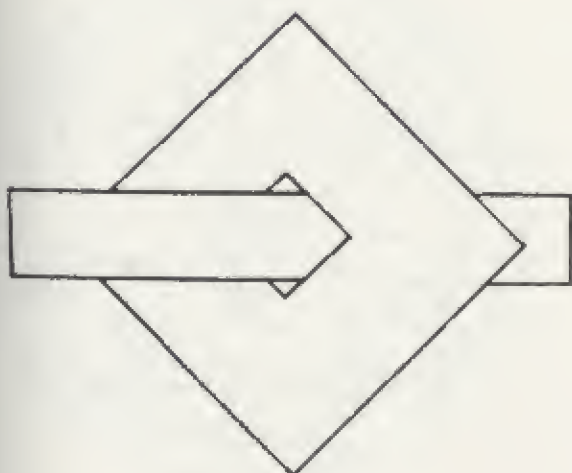
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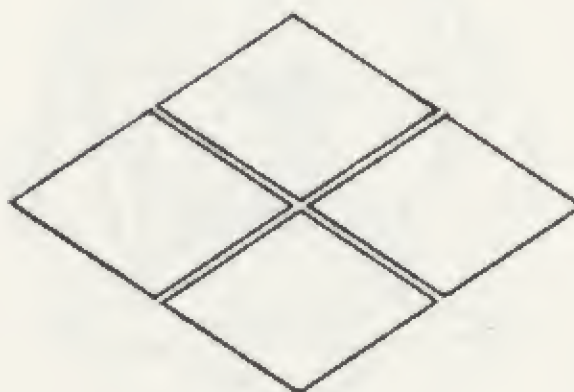
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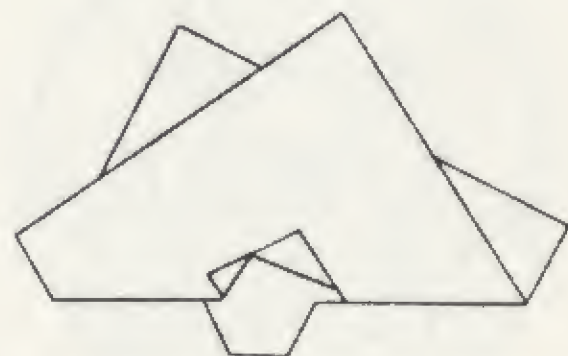
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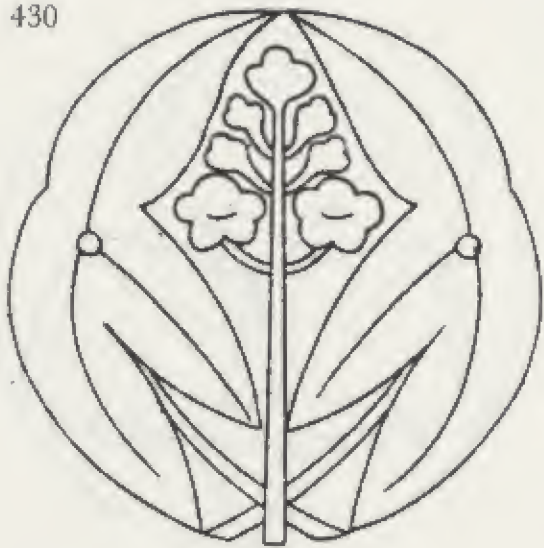
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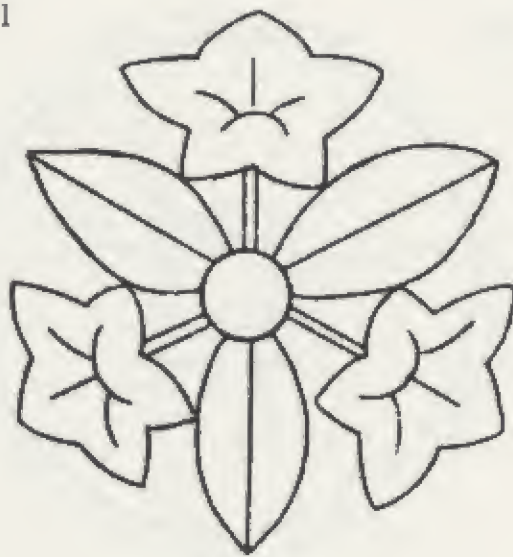
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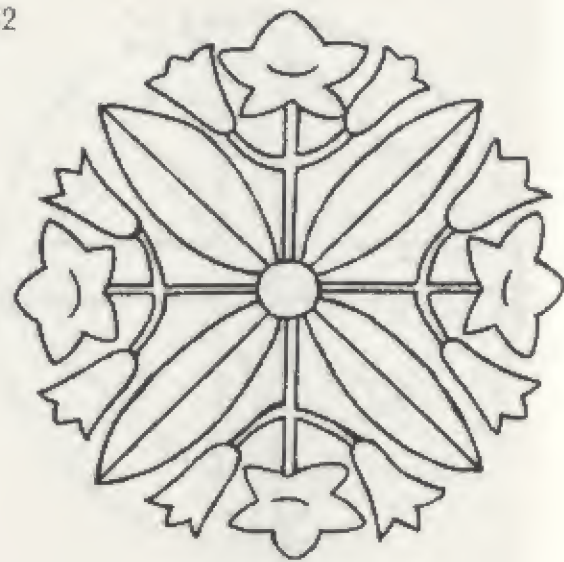
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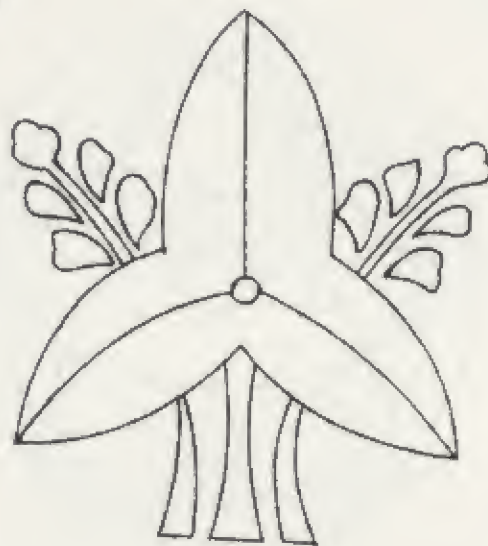
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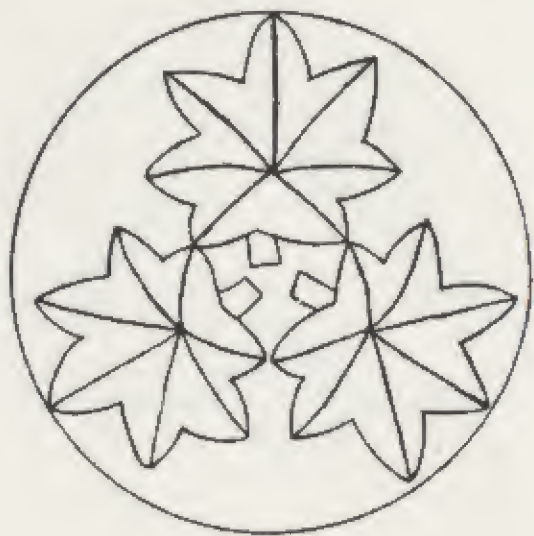
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436



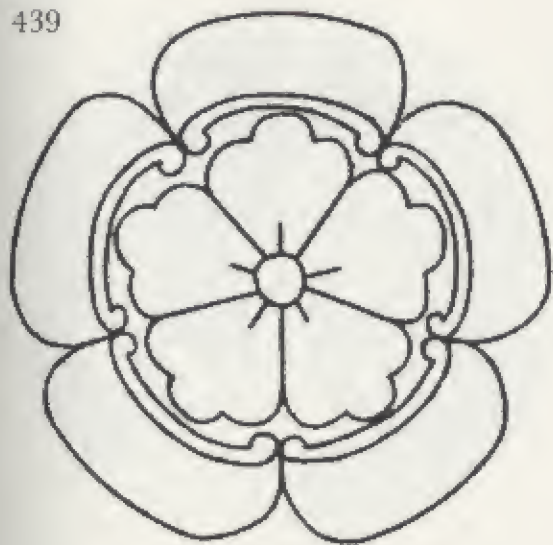
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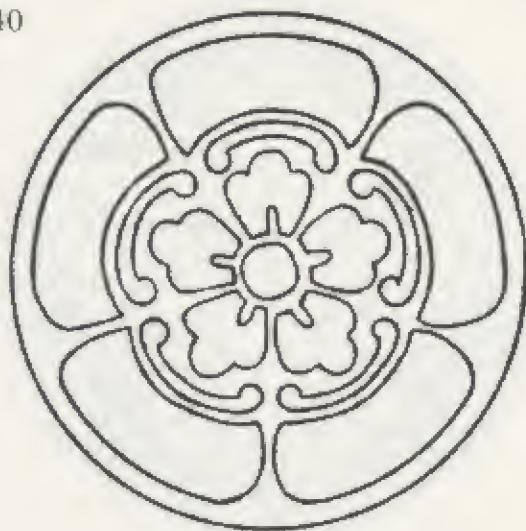
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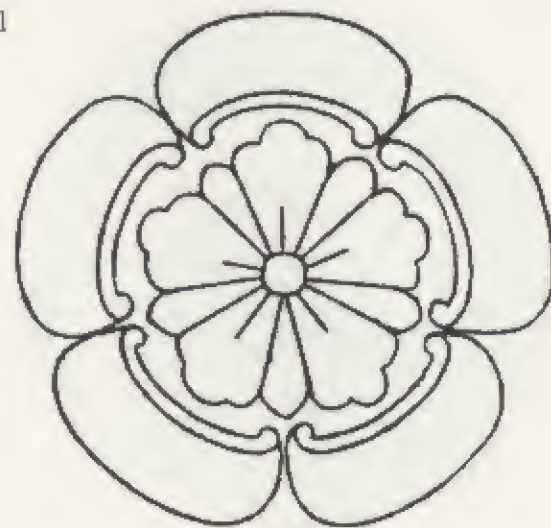
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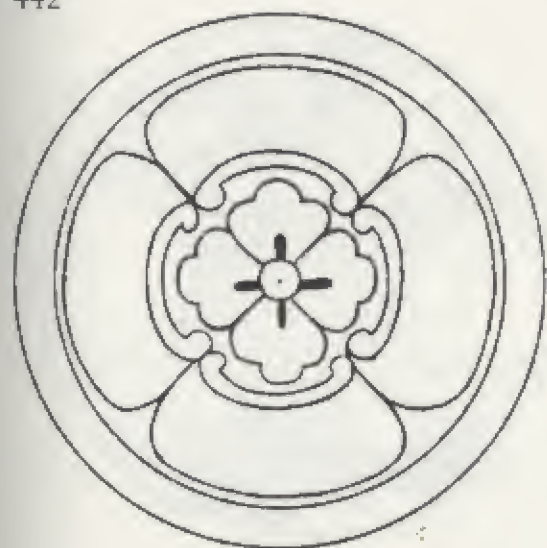
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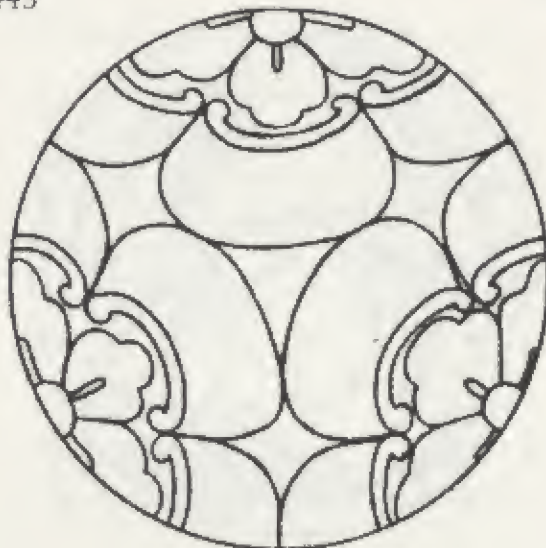
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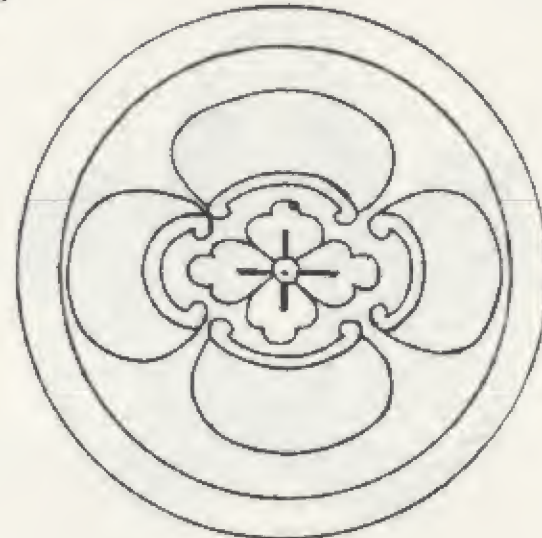
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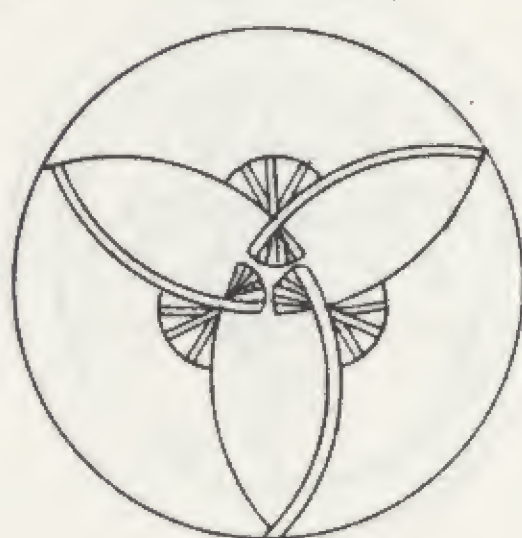
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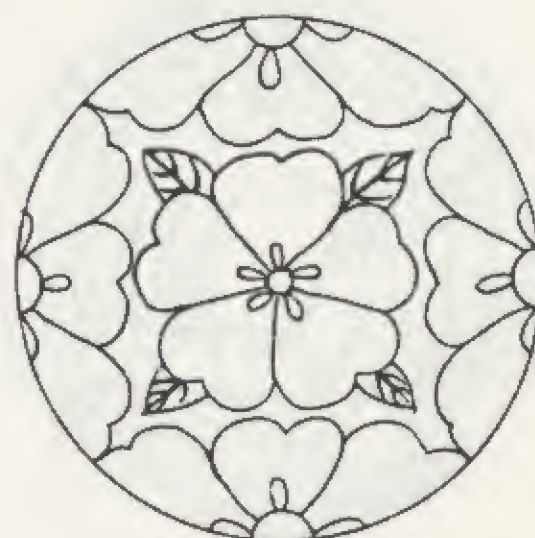
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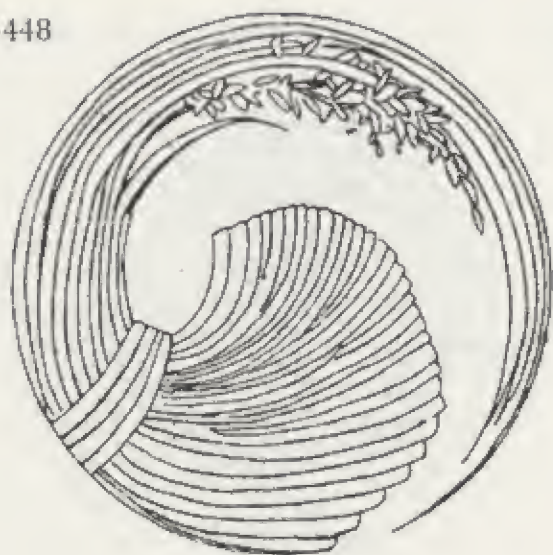
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449



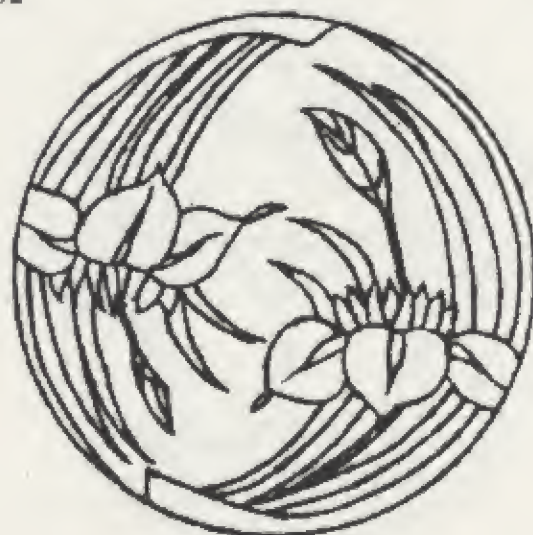
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453



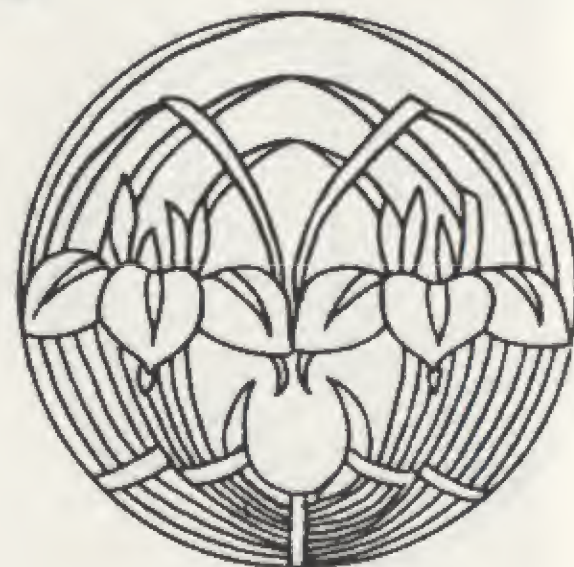
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456



457



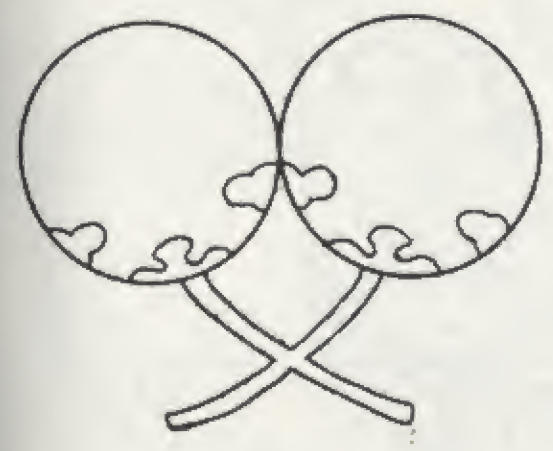
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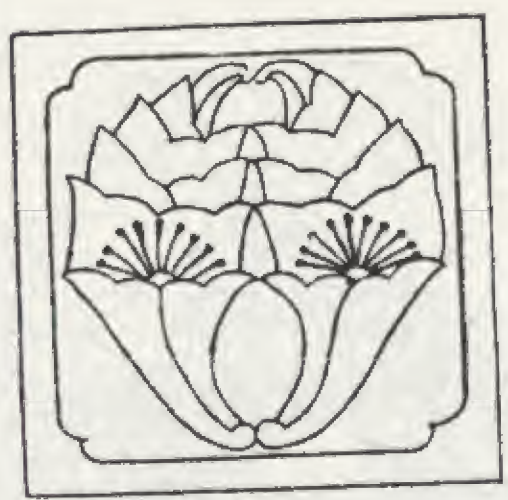
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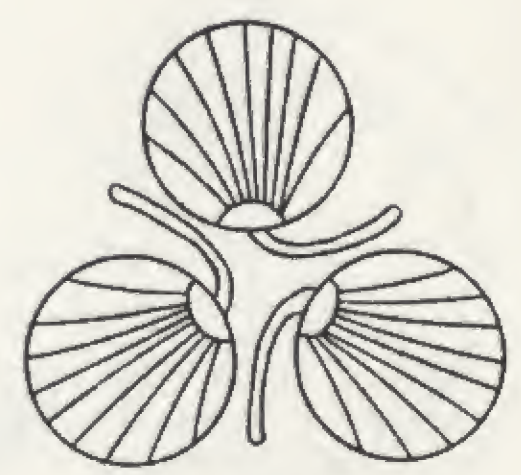
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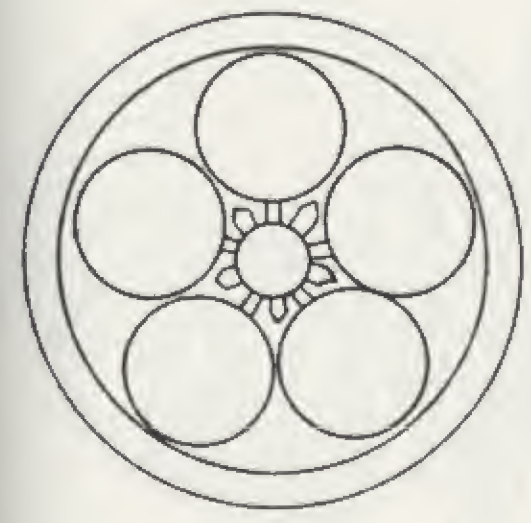
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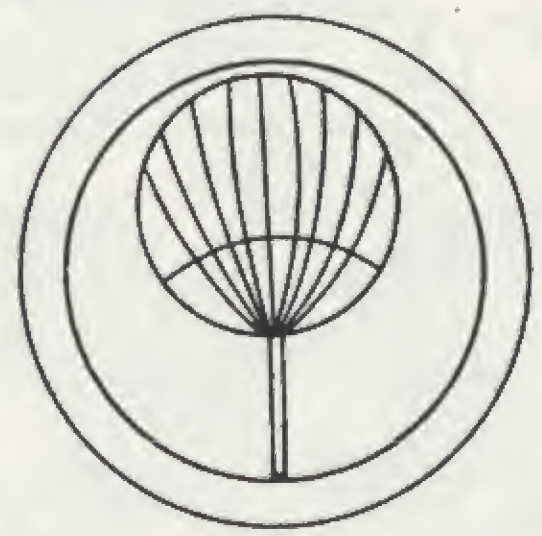
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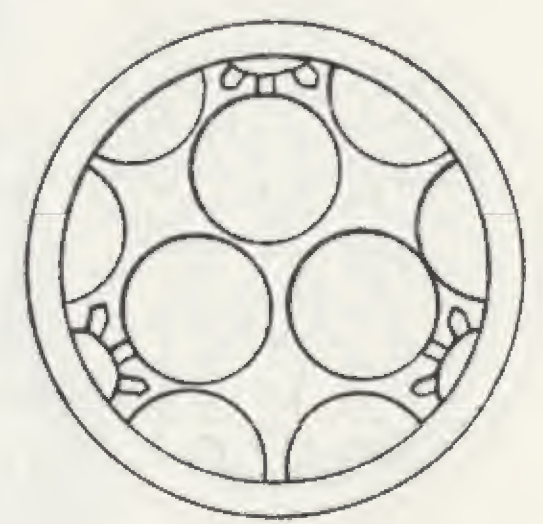
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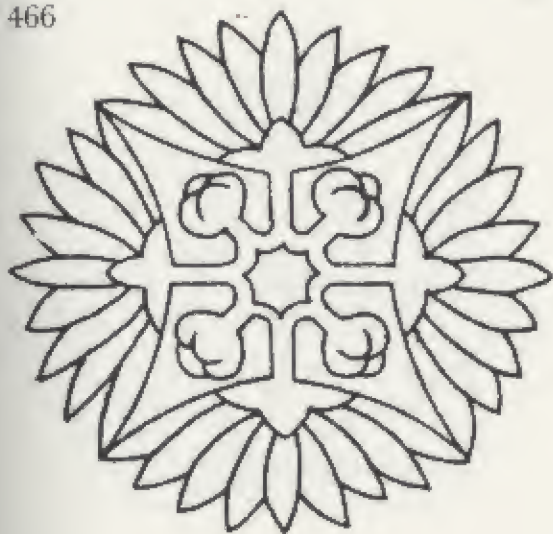


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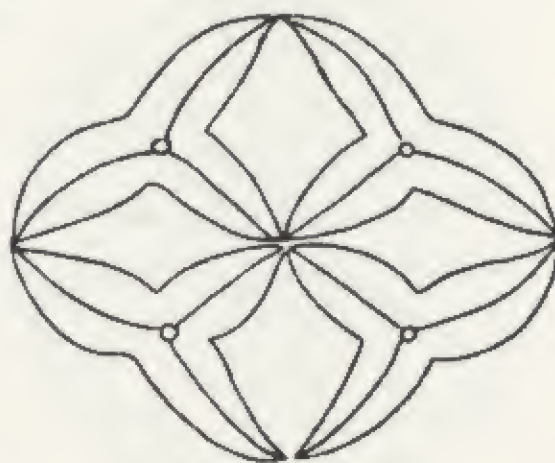




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467



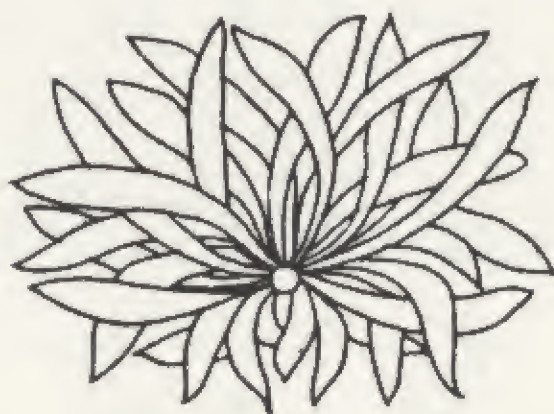
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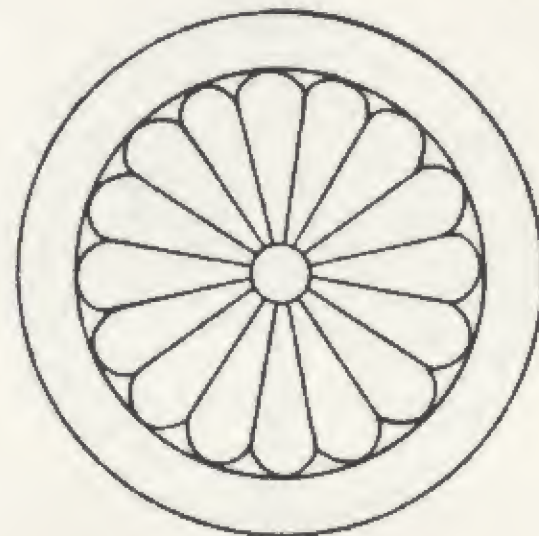
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470



471



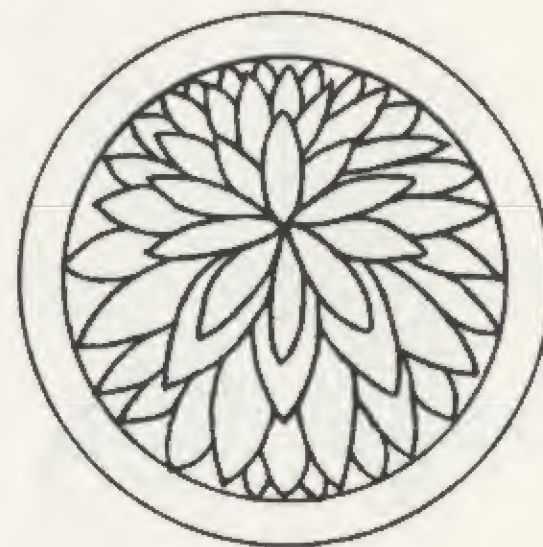
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473



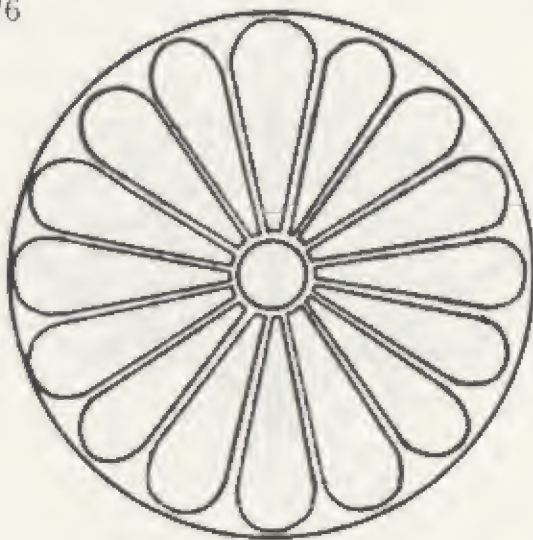
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475



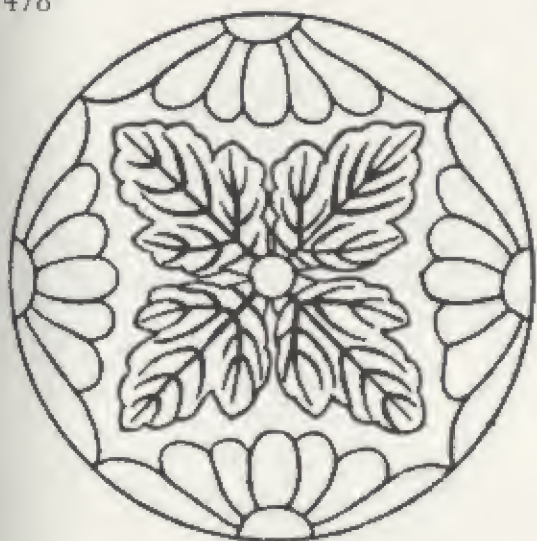
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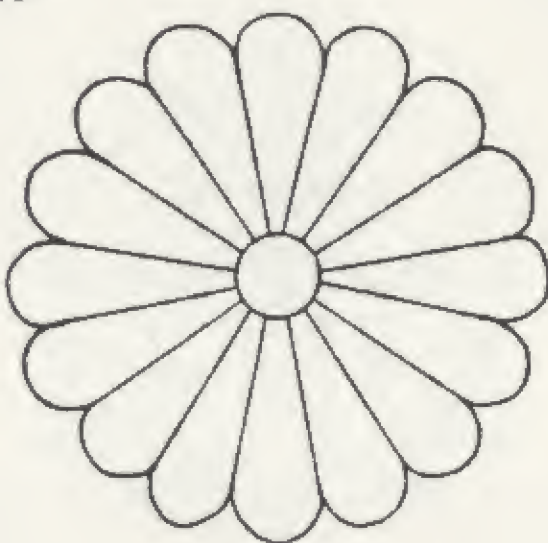
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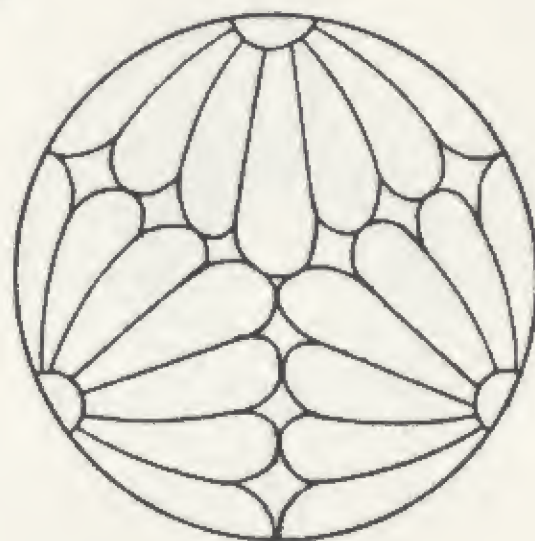
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479



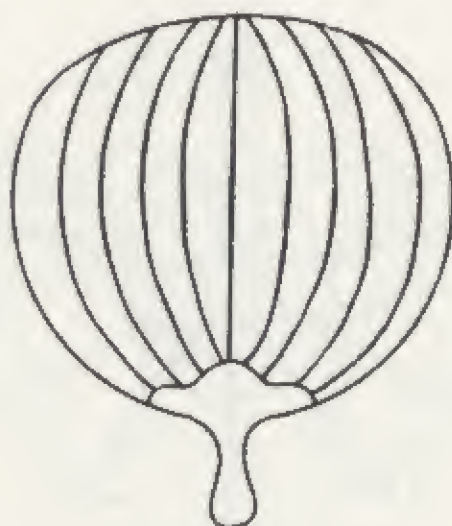
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481



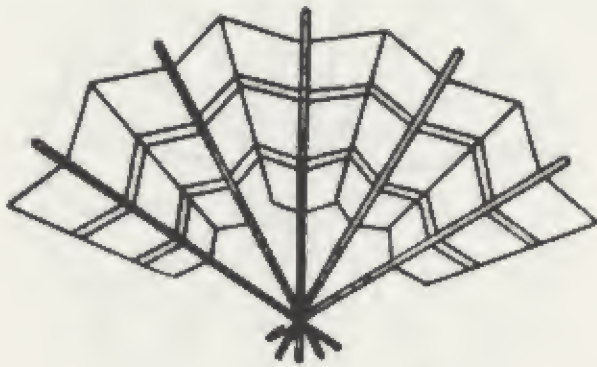
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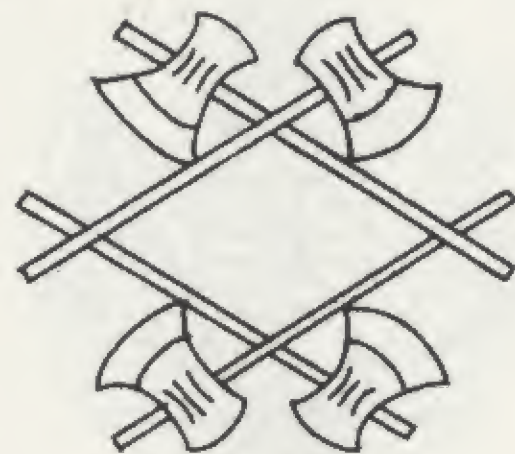
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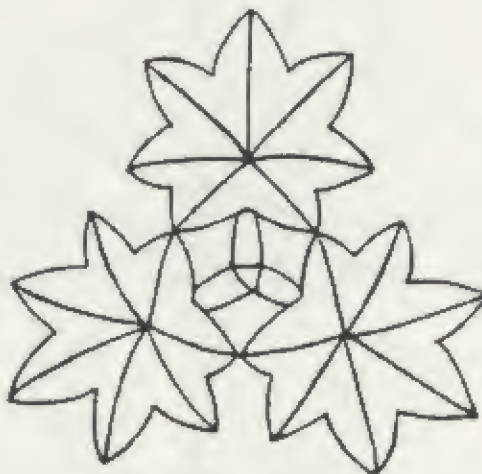
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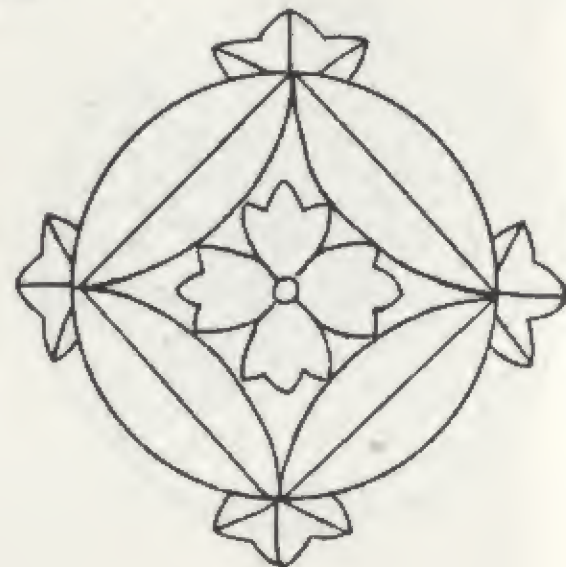
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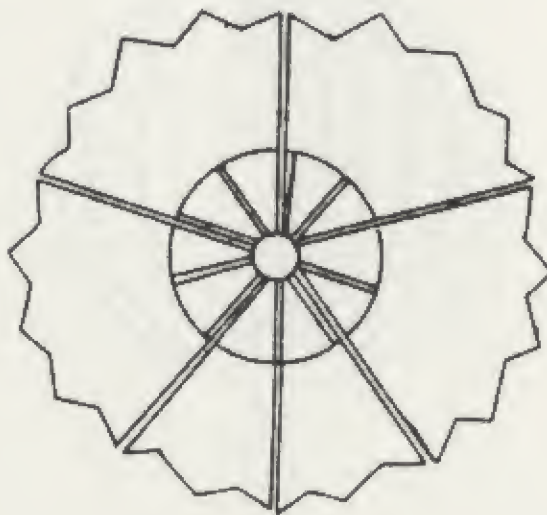
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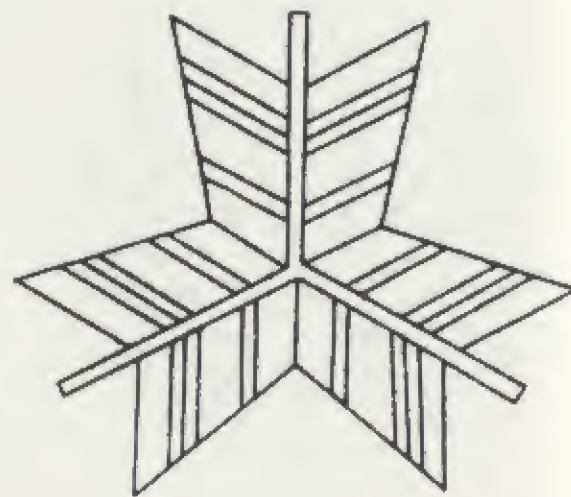
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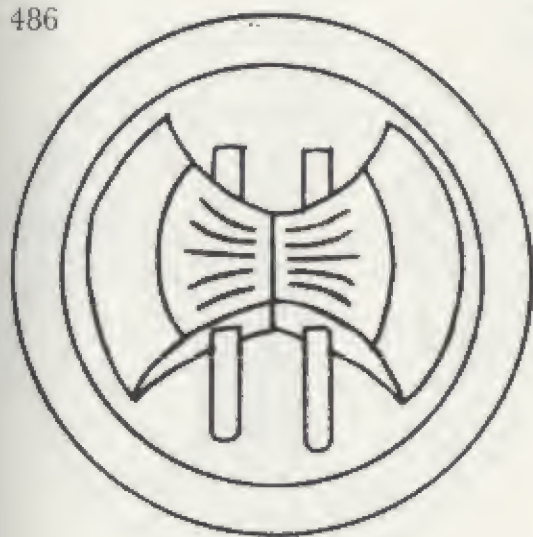
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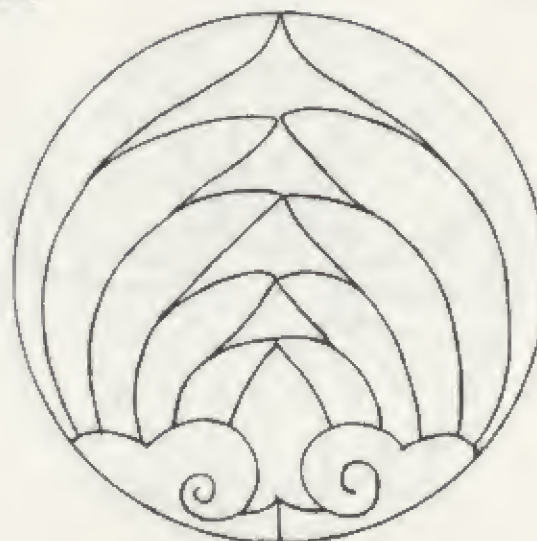
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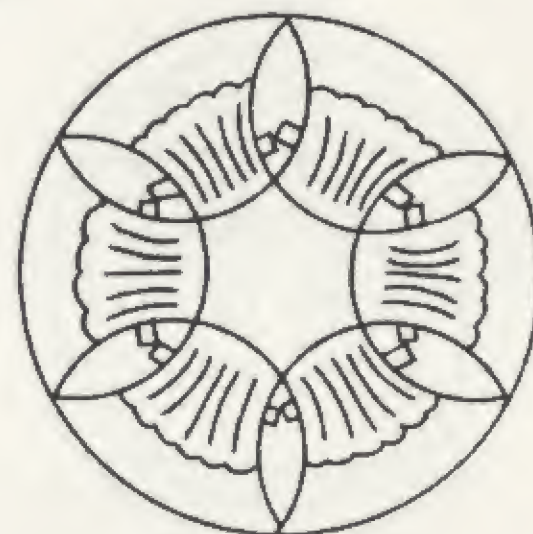
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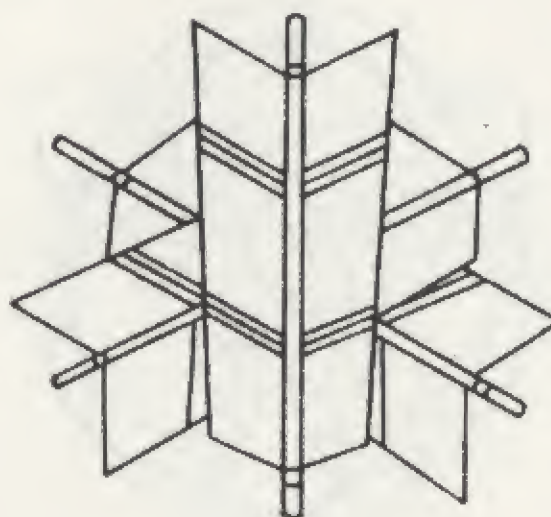
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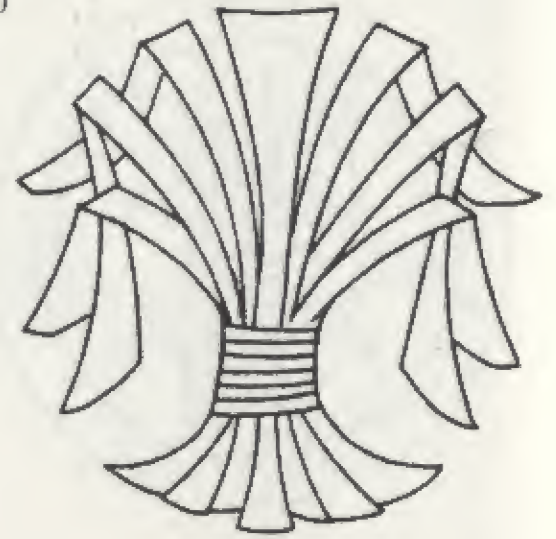
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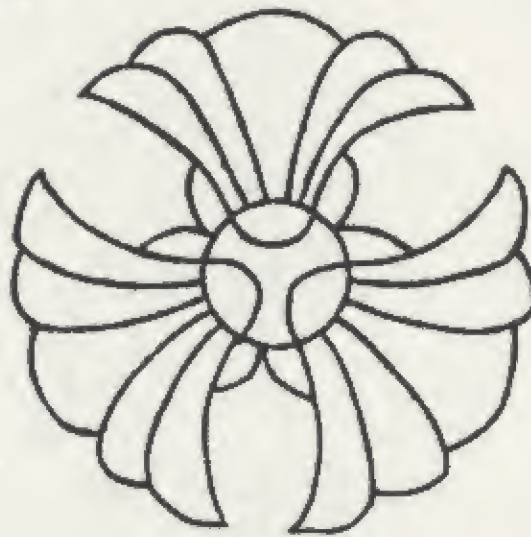
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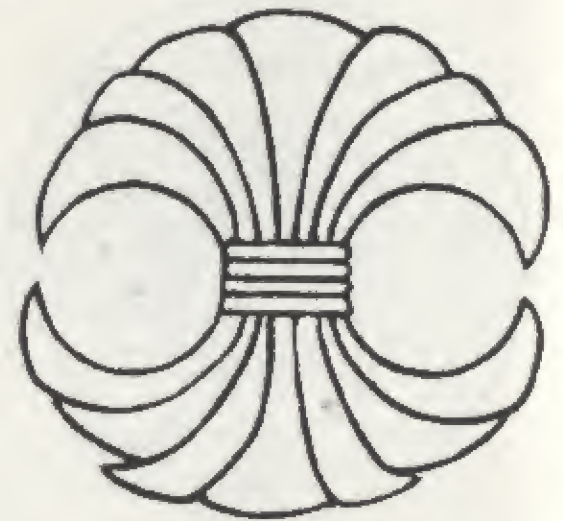
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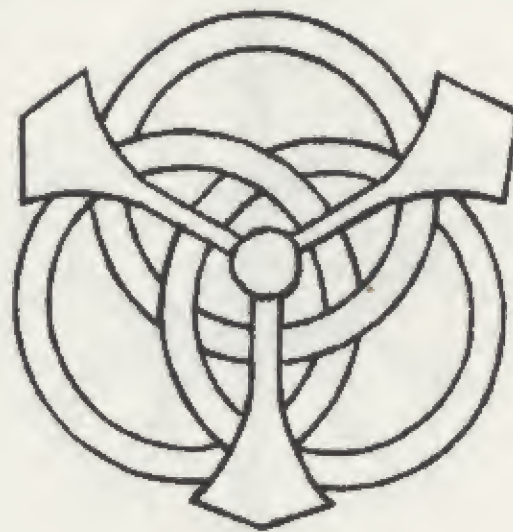
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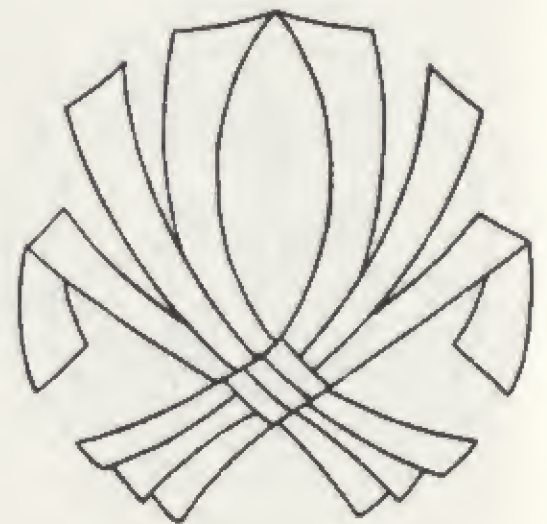
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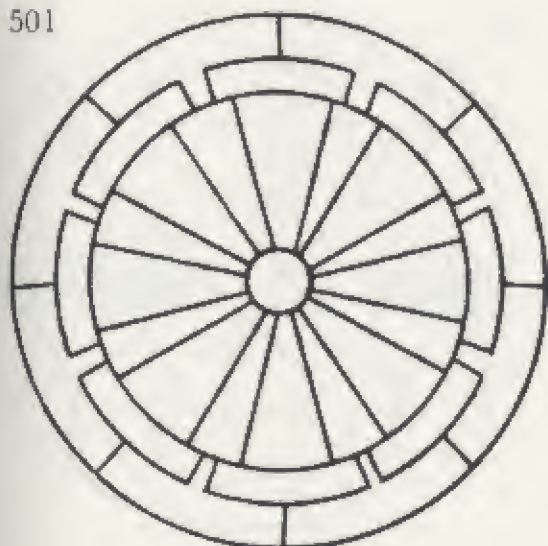
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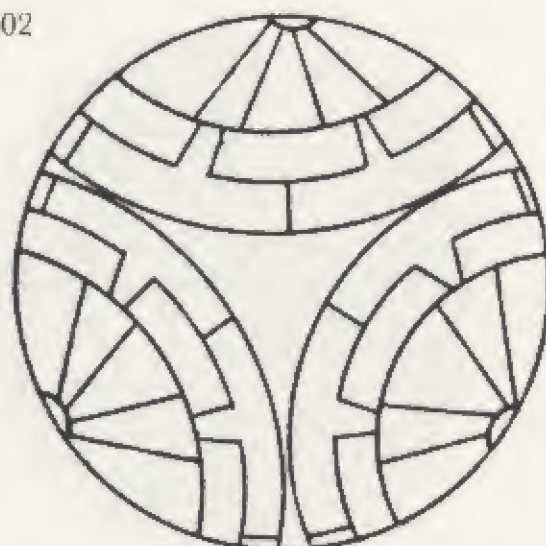
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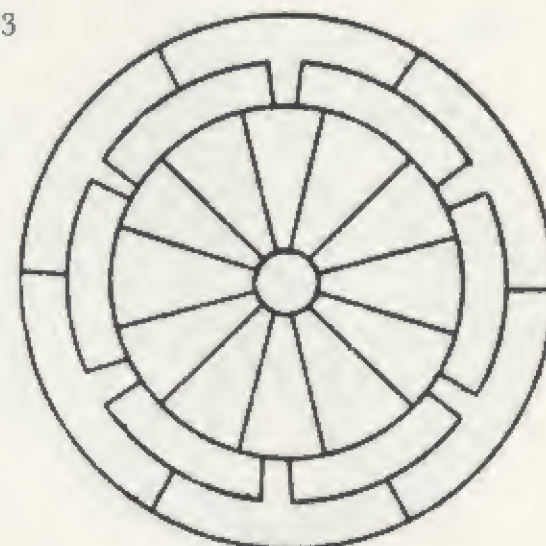
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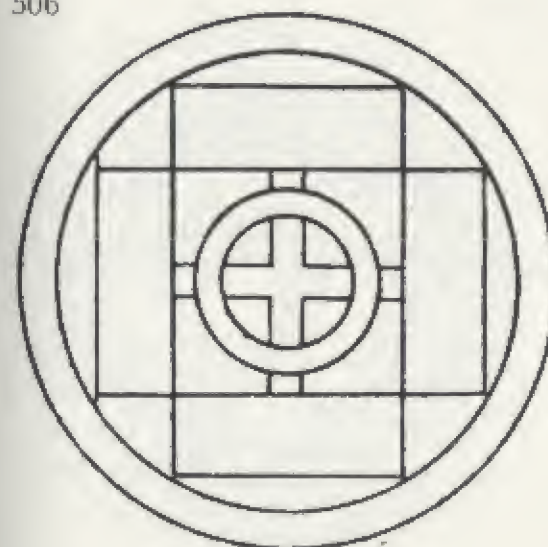
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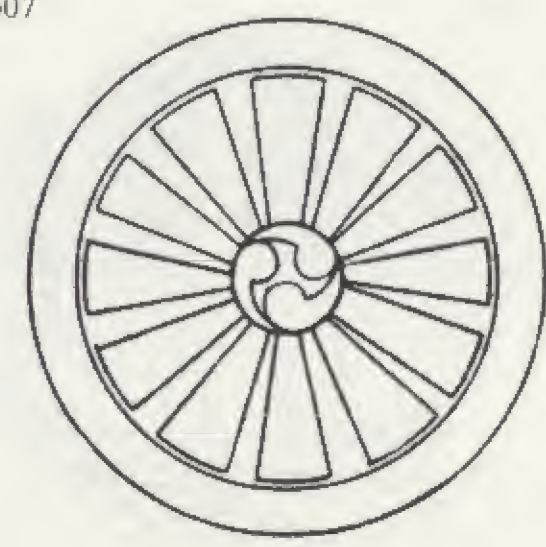
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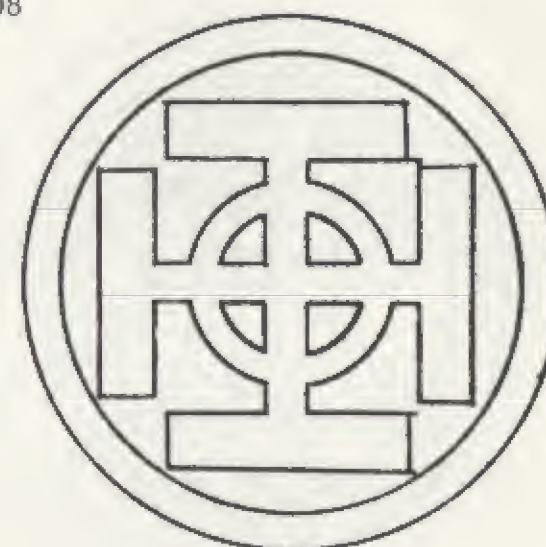
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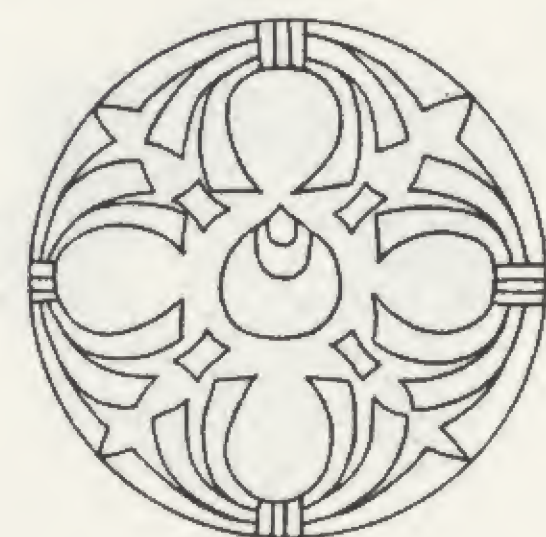
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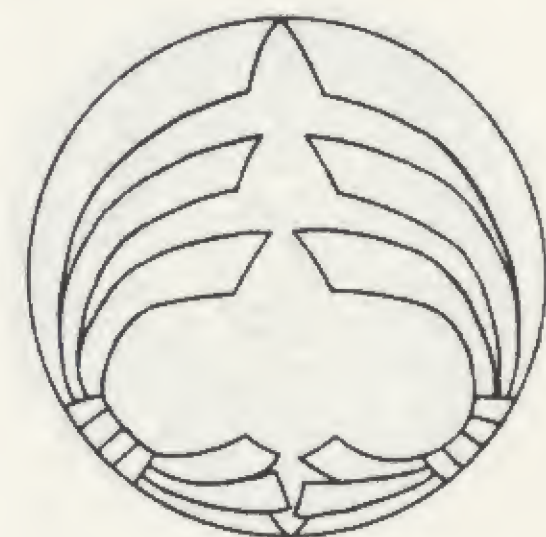
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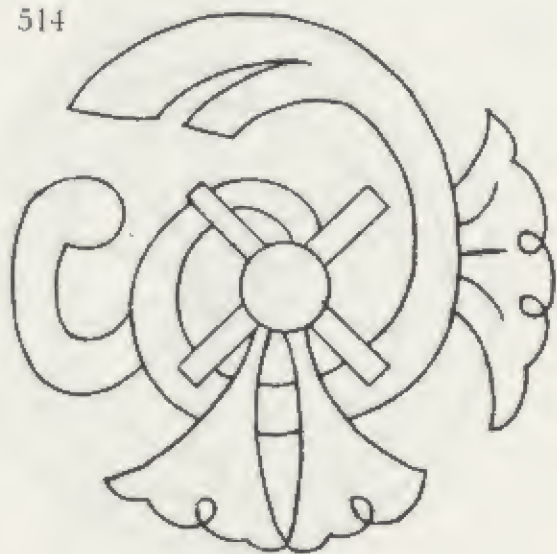
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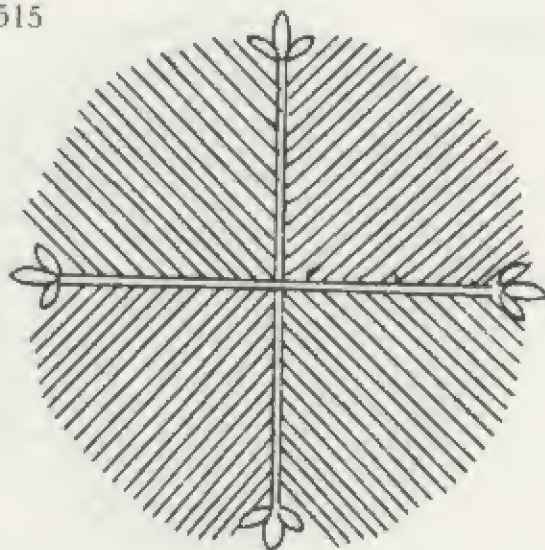
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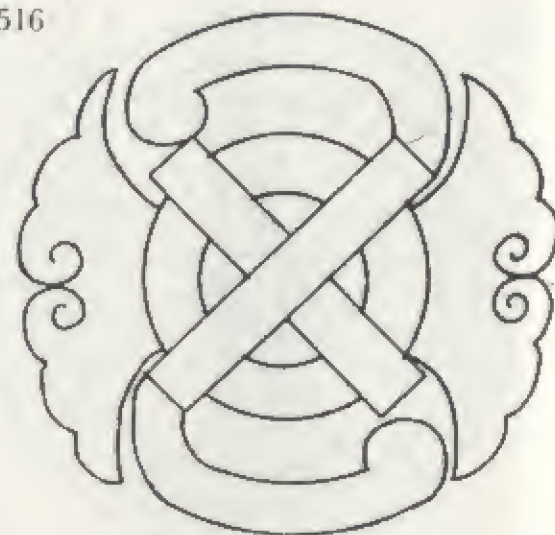
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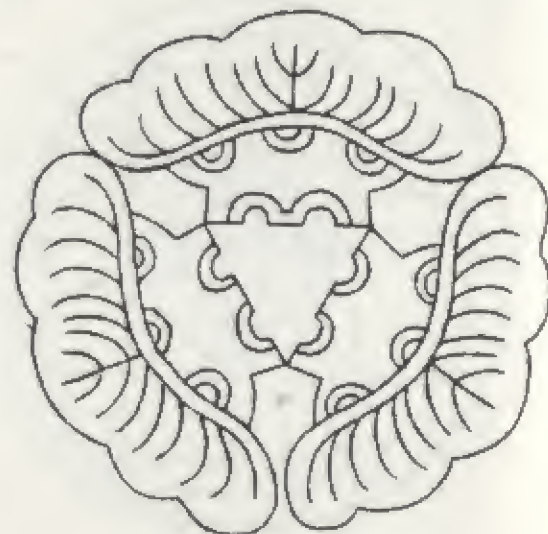
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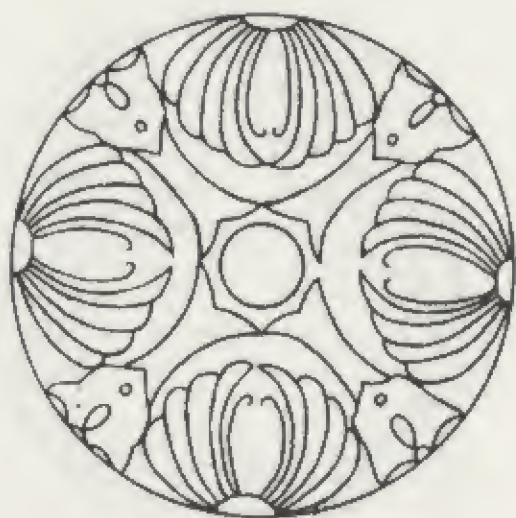
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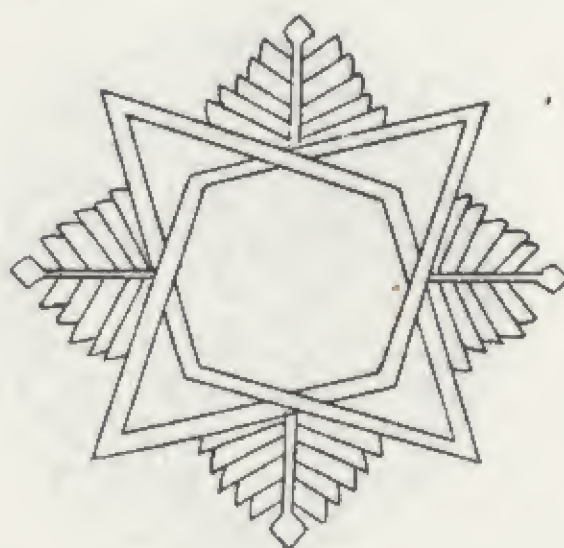
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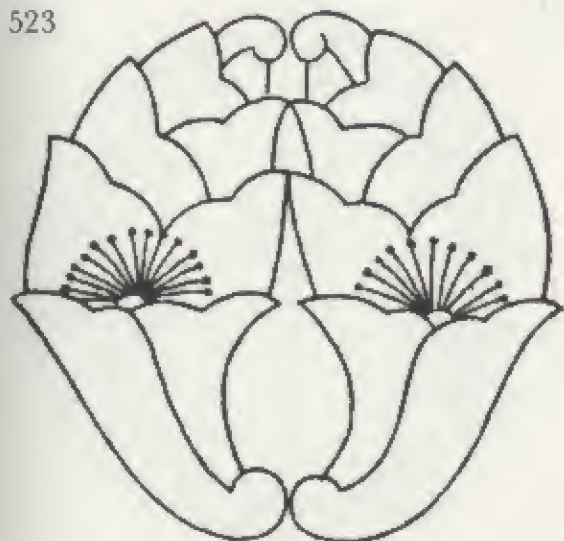
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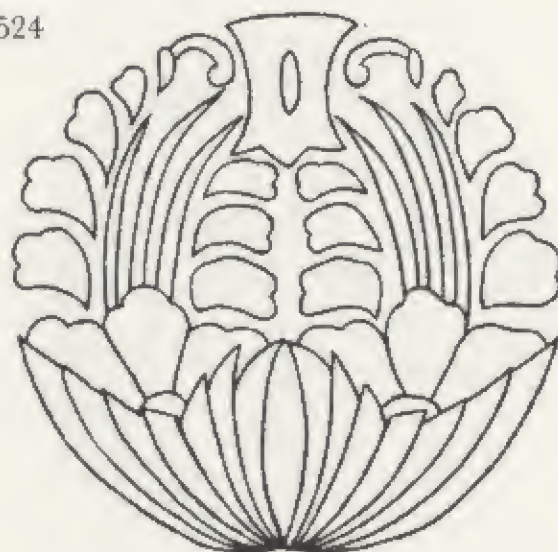
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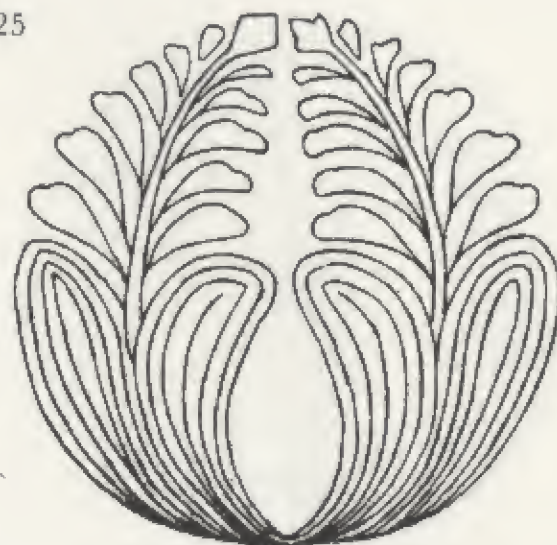
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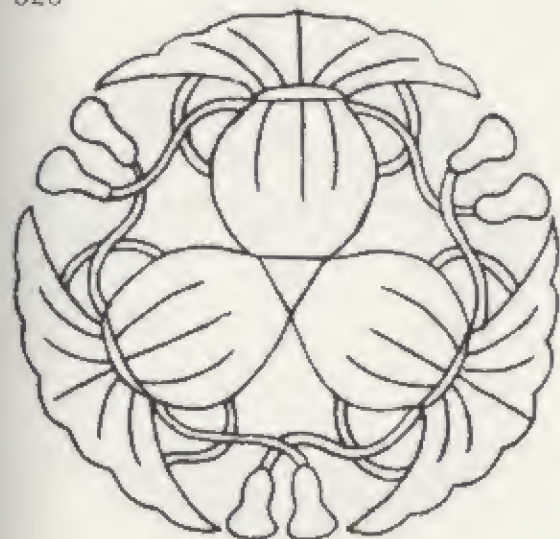
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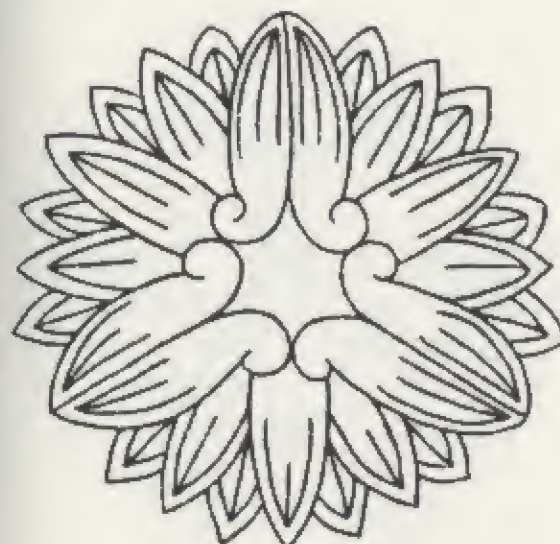
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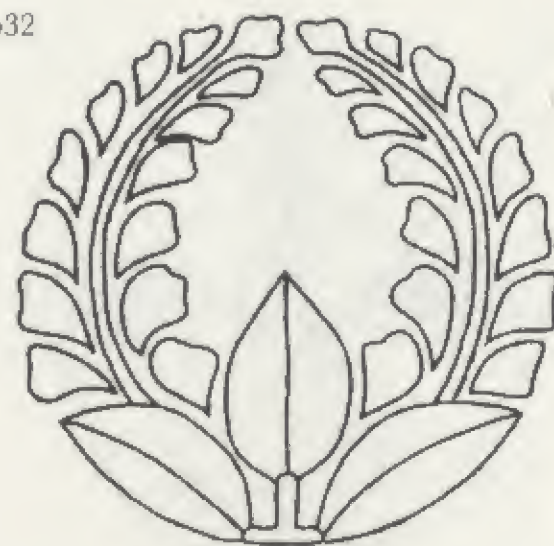
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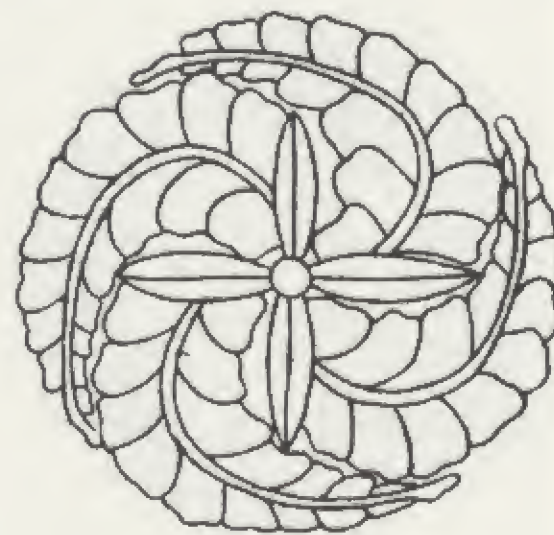
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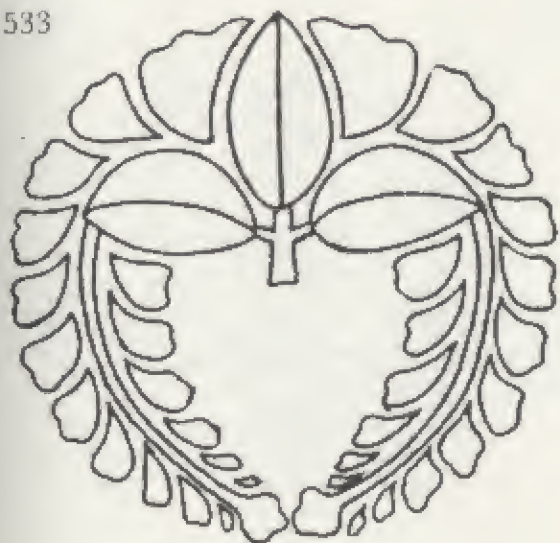
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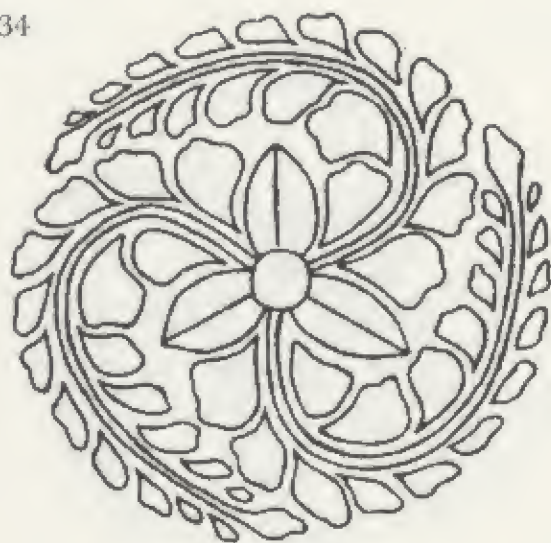
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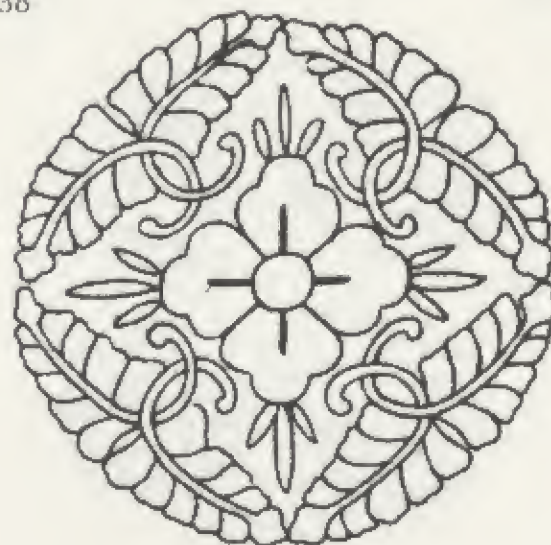
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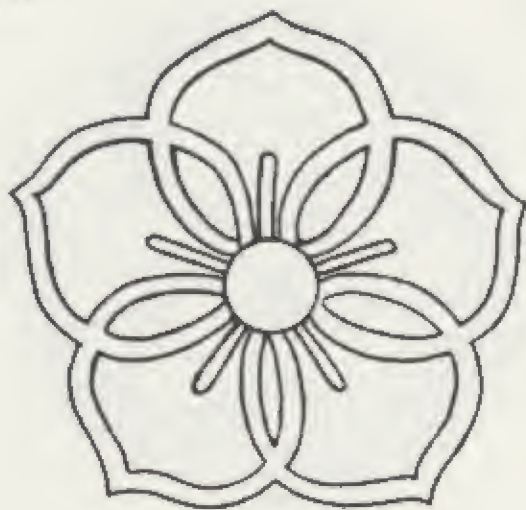
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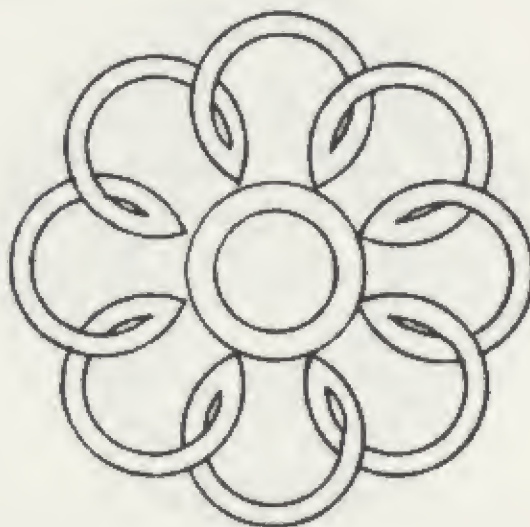
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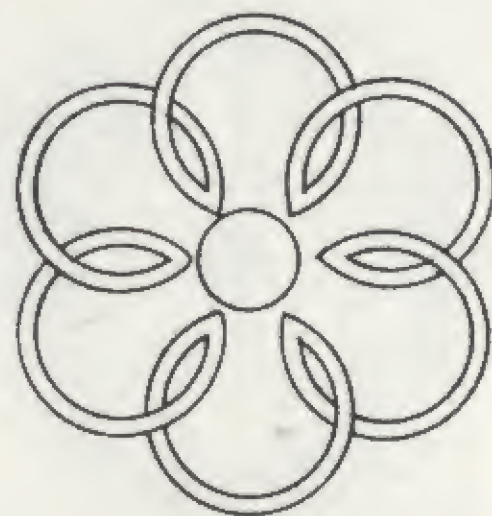
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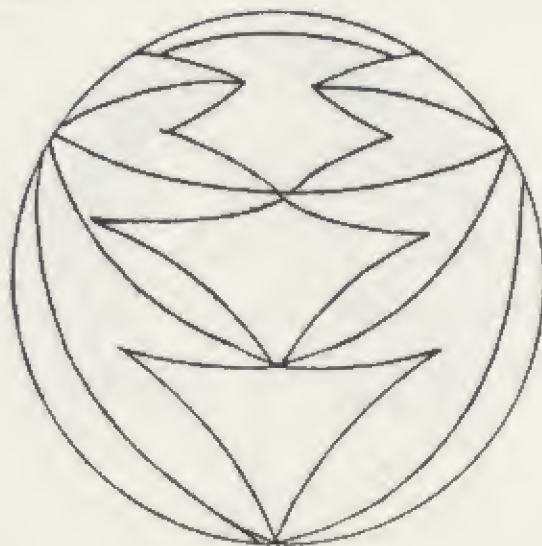
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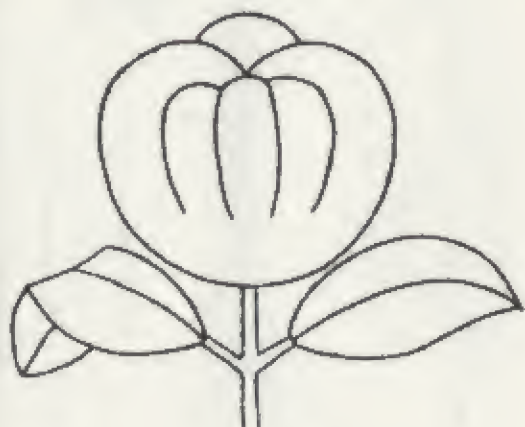
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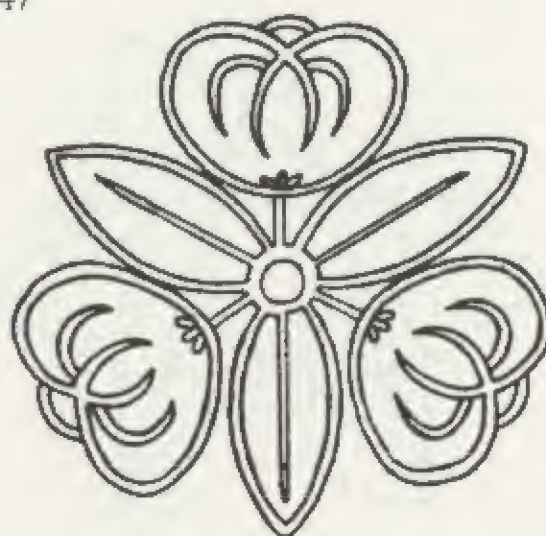
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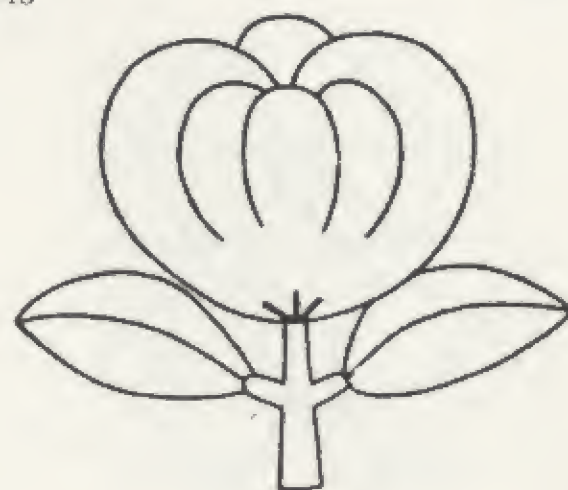
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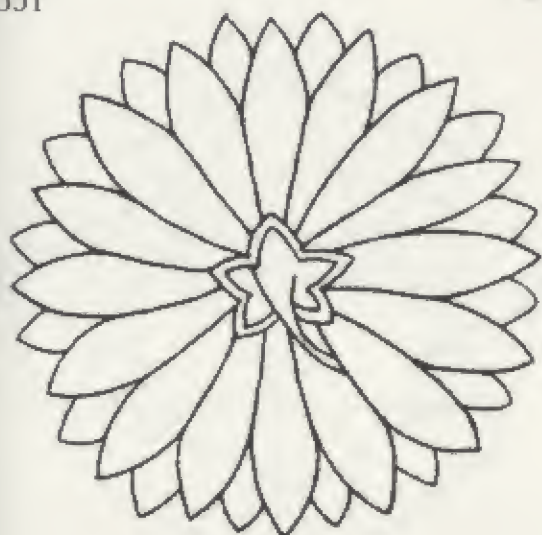
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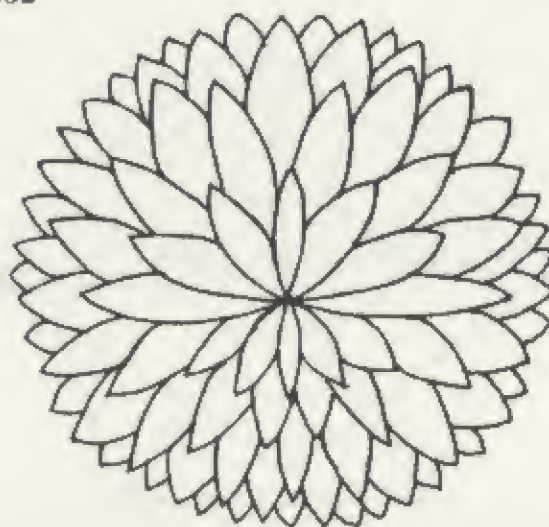
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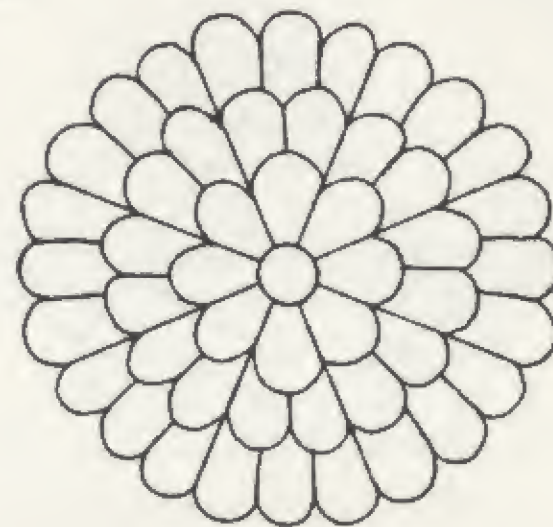
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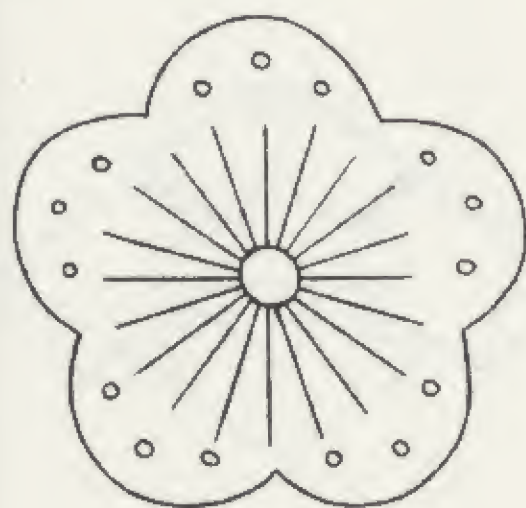
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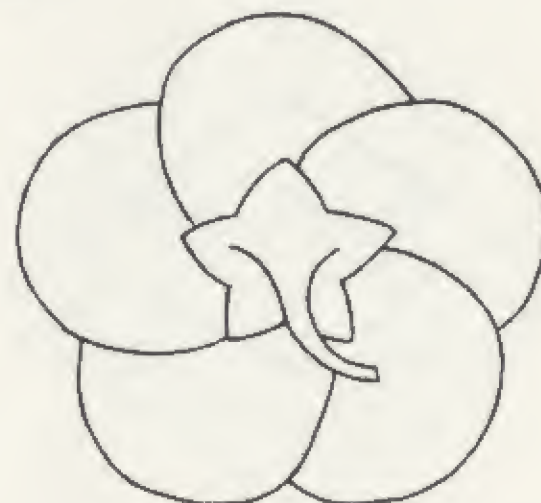
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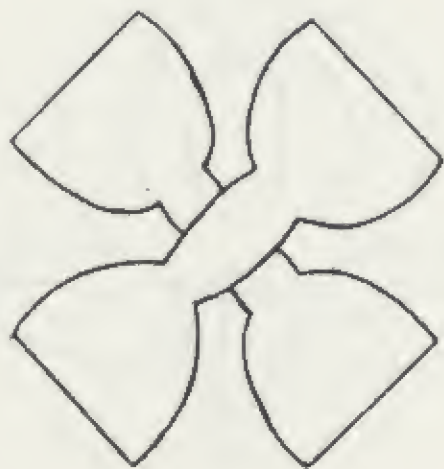
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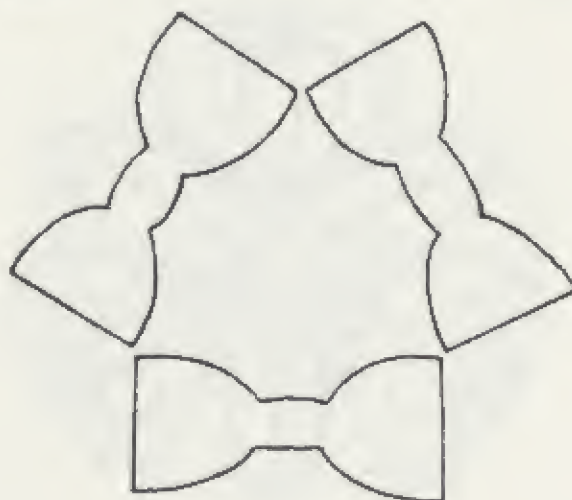
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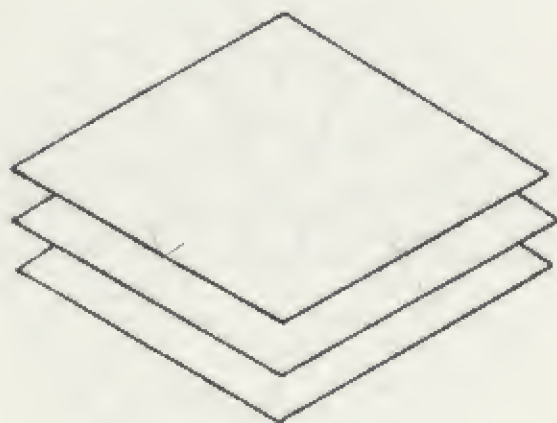
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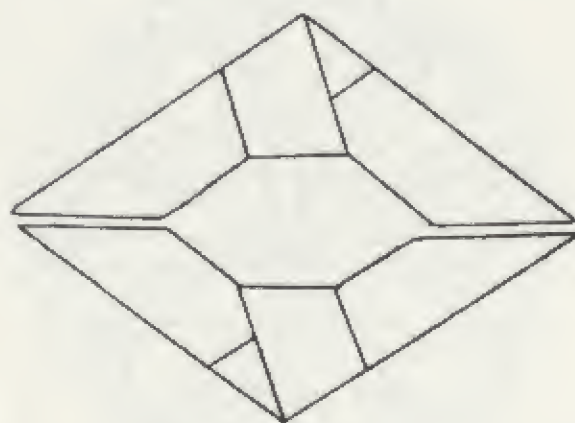
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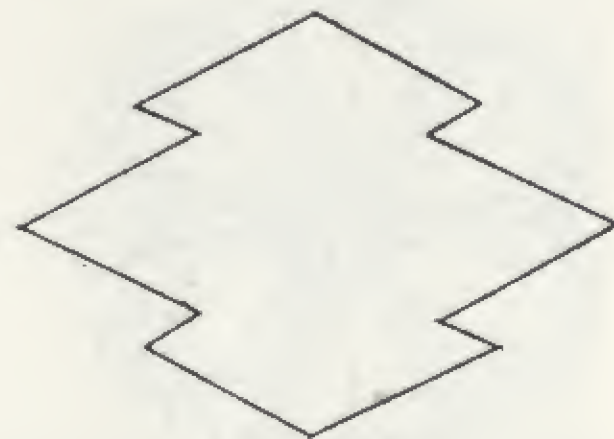
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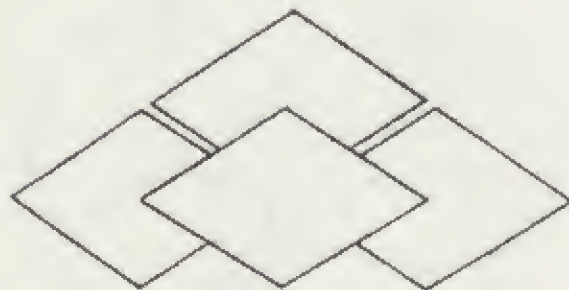
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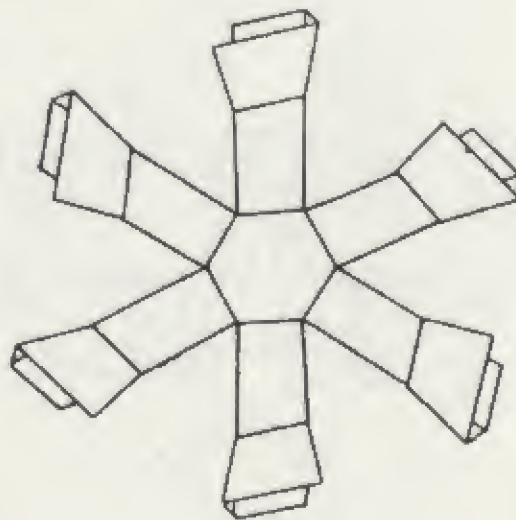
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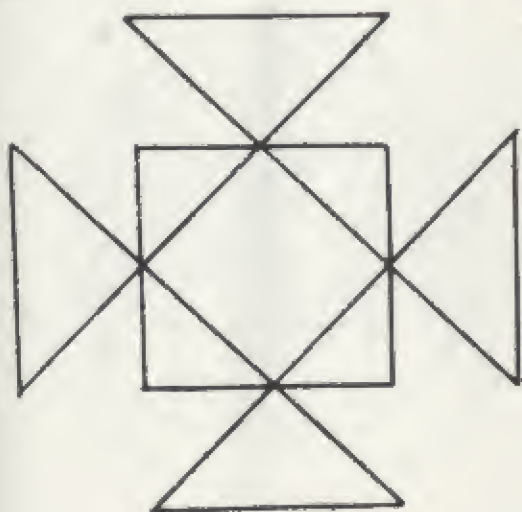
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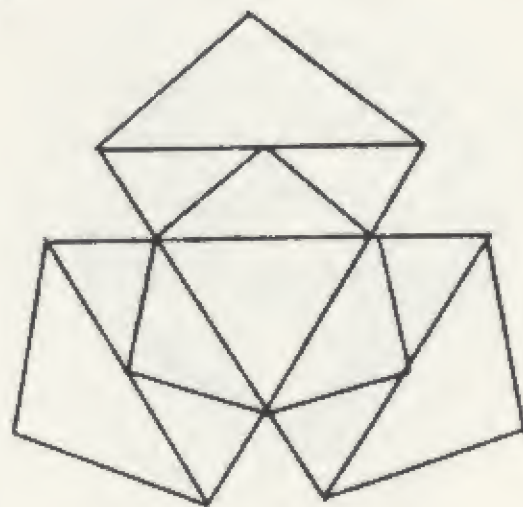
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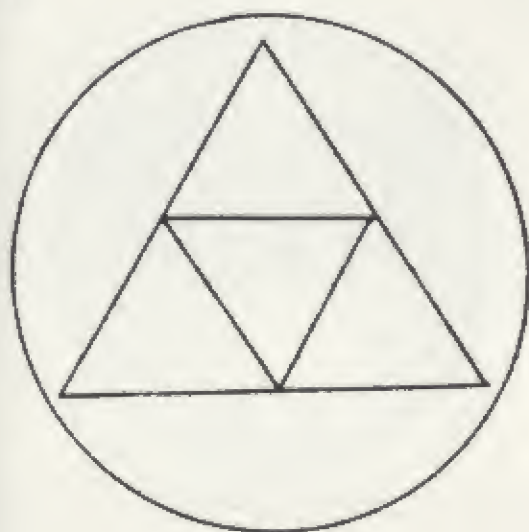
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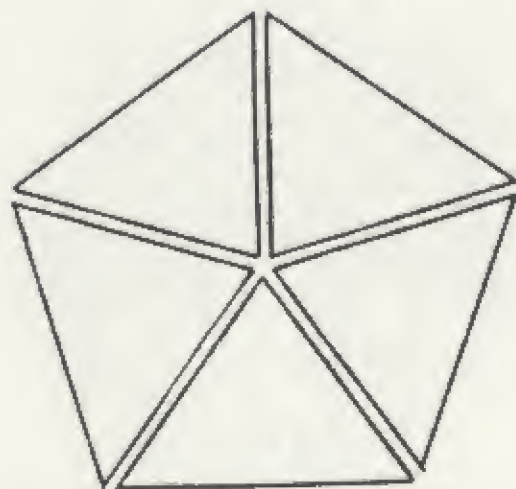
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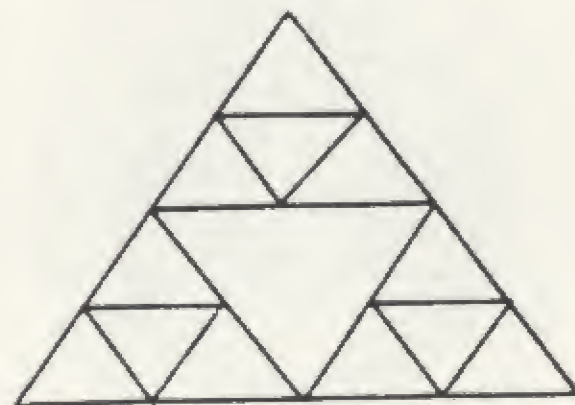
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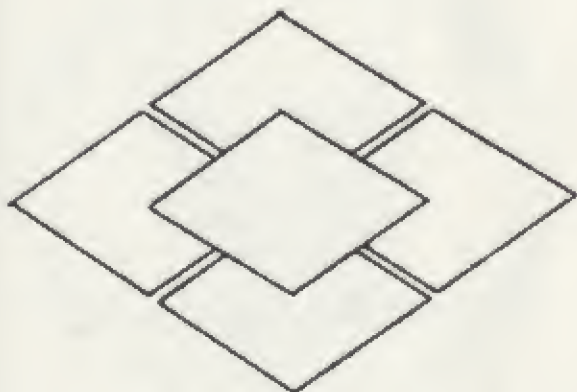
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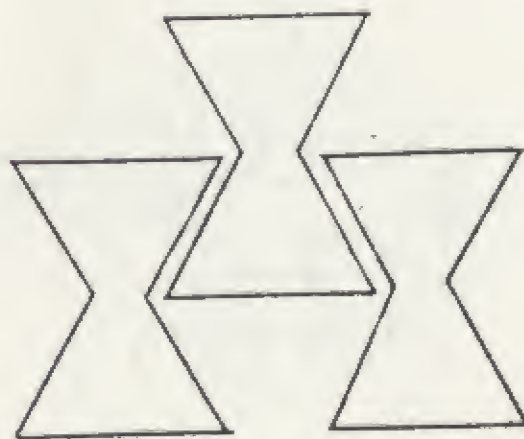
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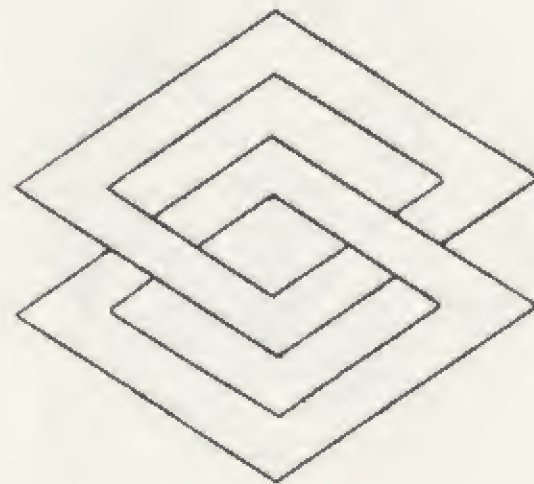
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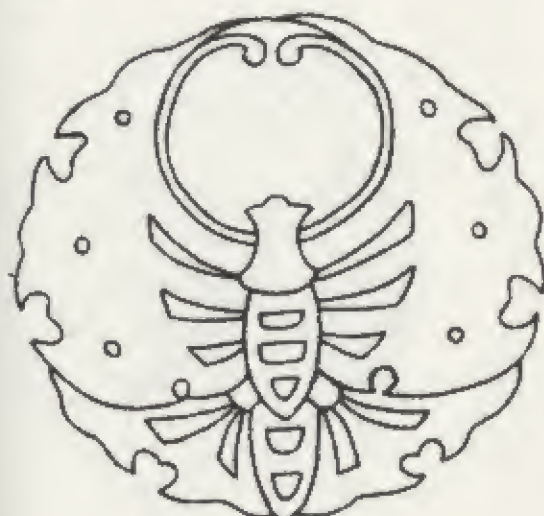
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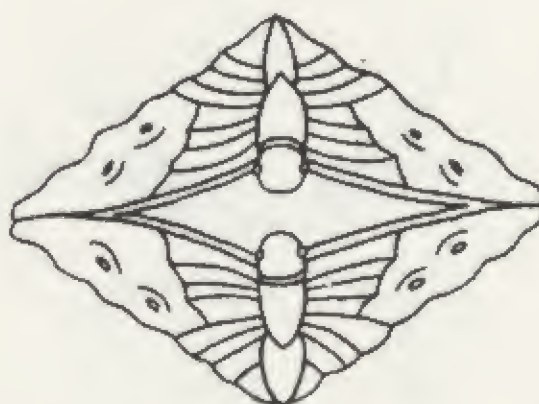
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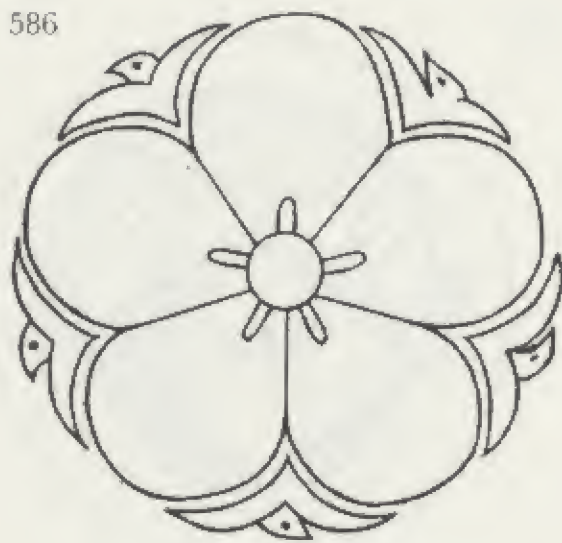
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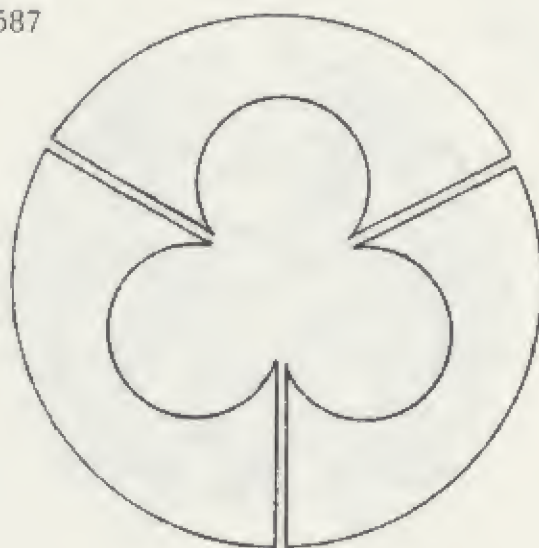
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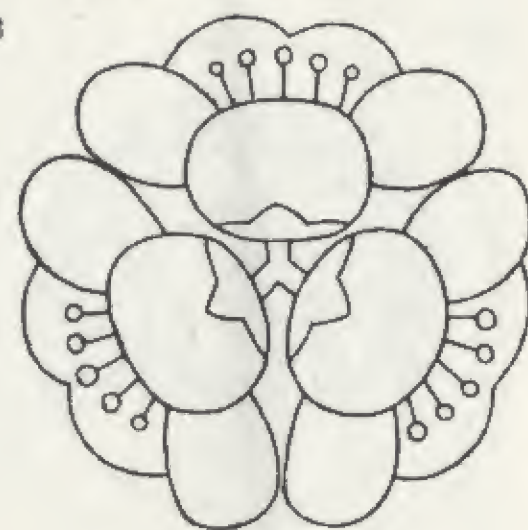
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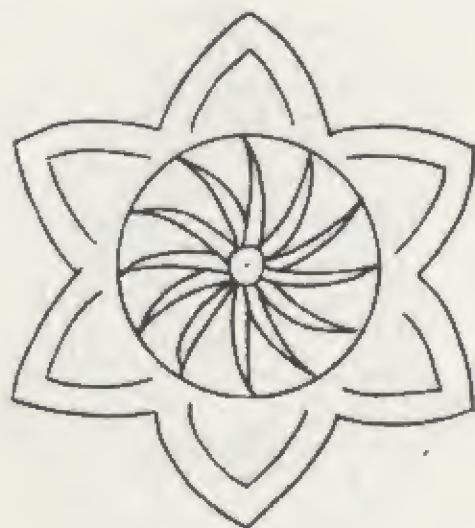
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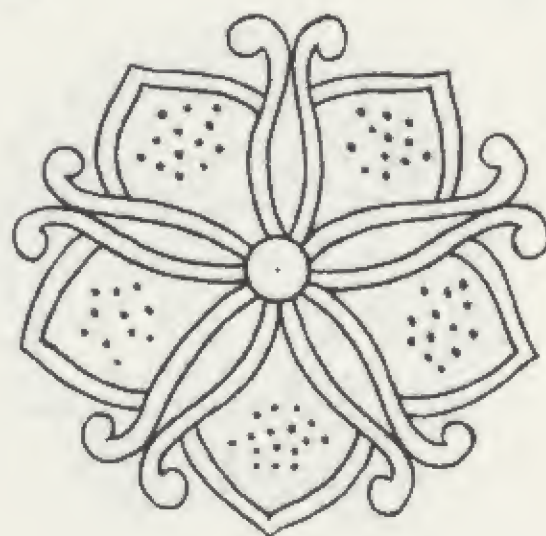
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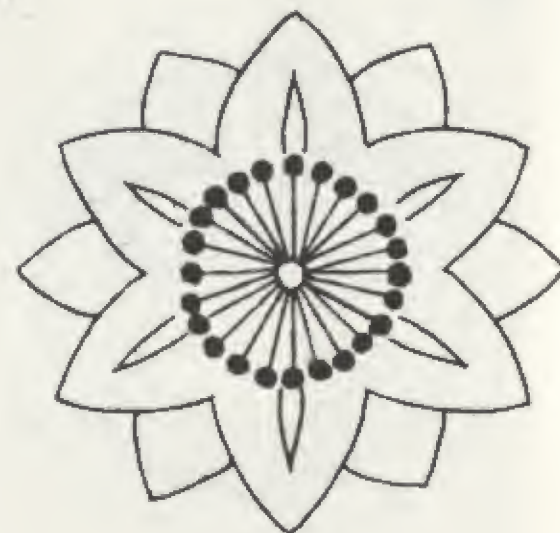
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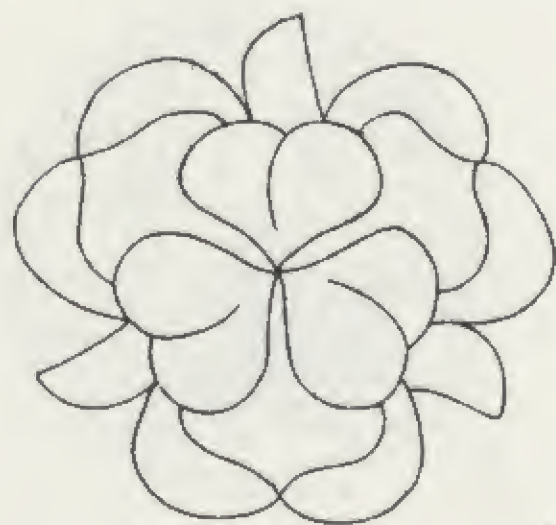
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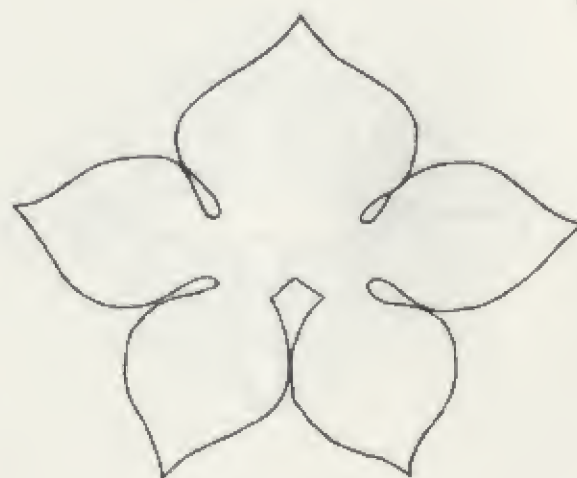
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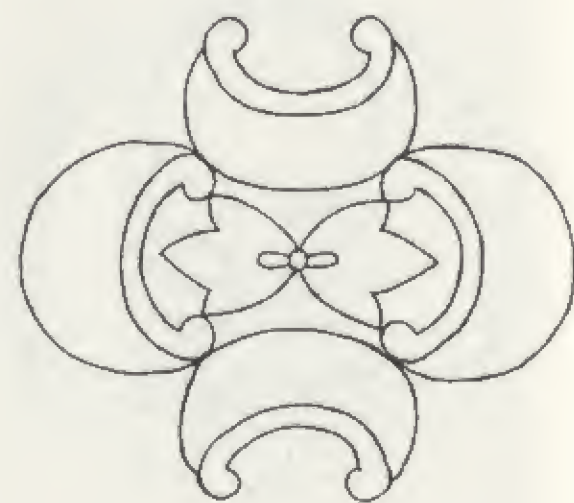
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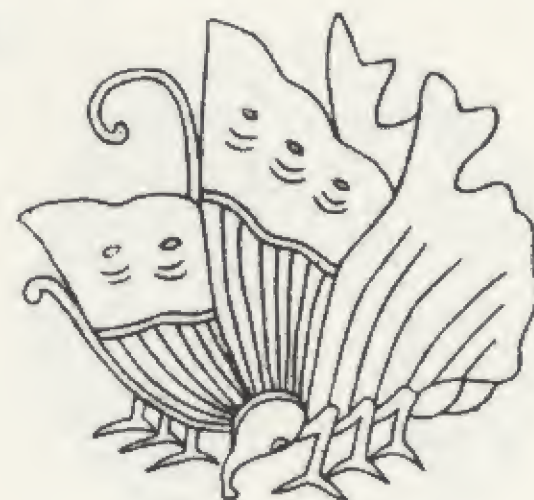
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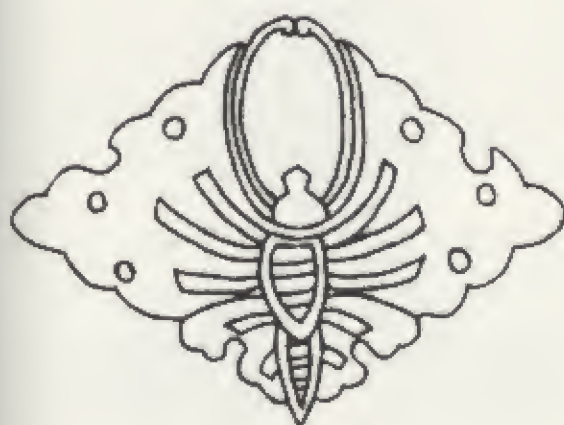
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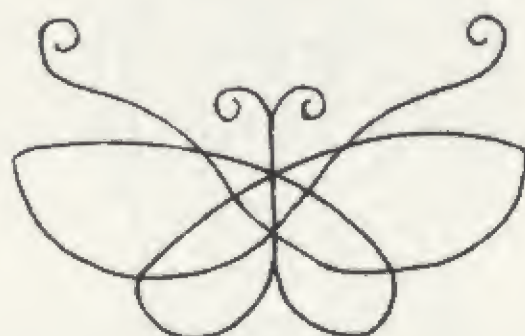
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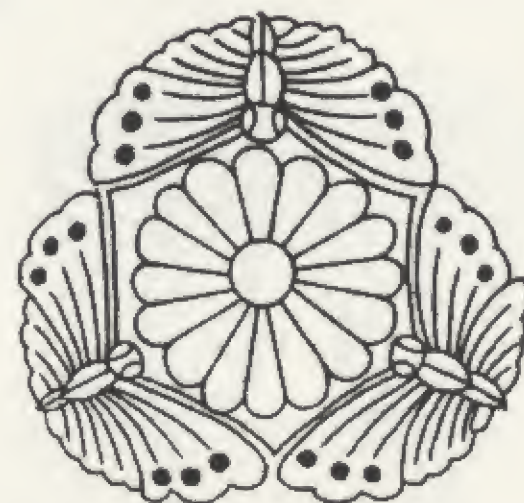
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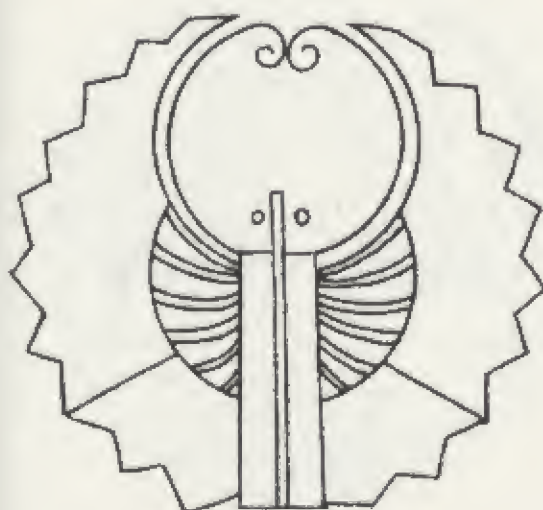
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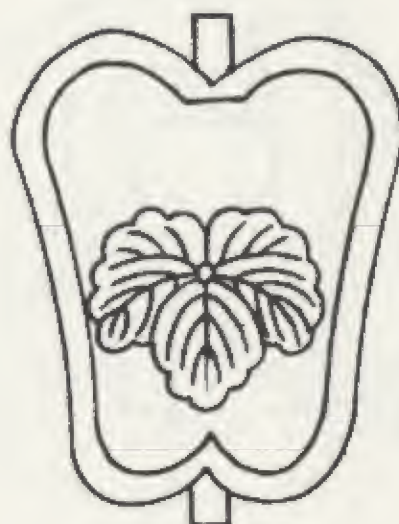
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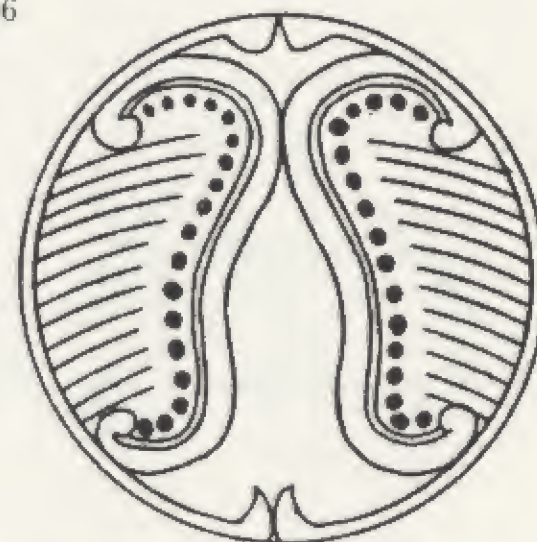
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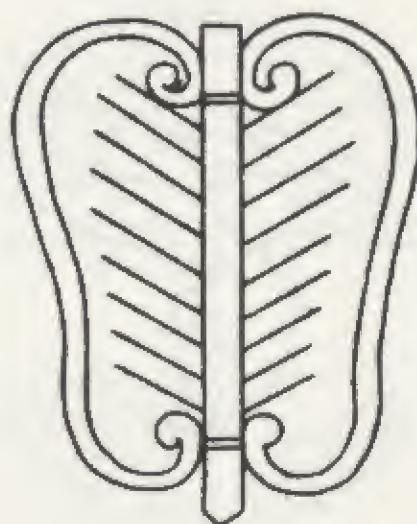
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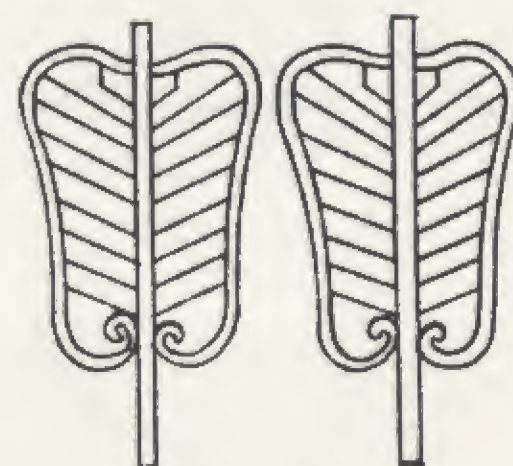
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608



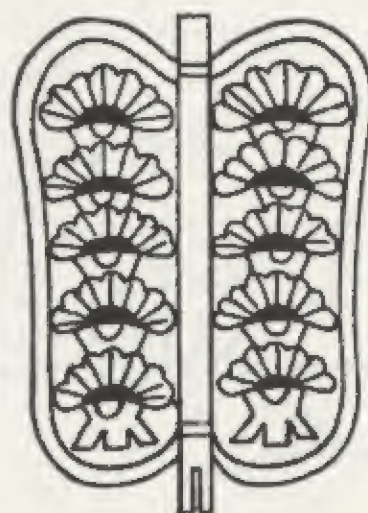
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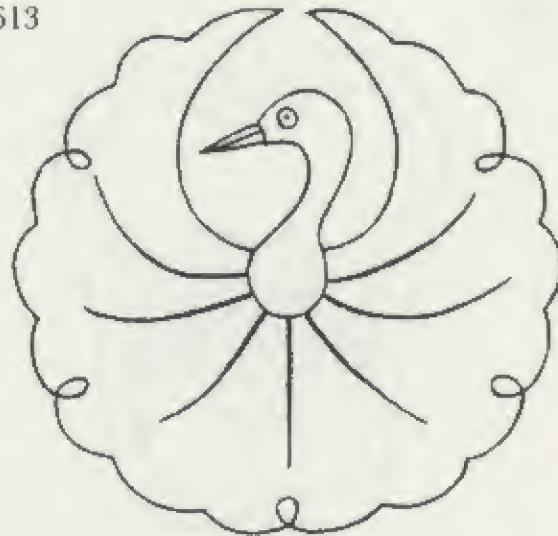
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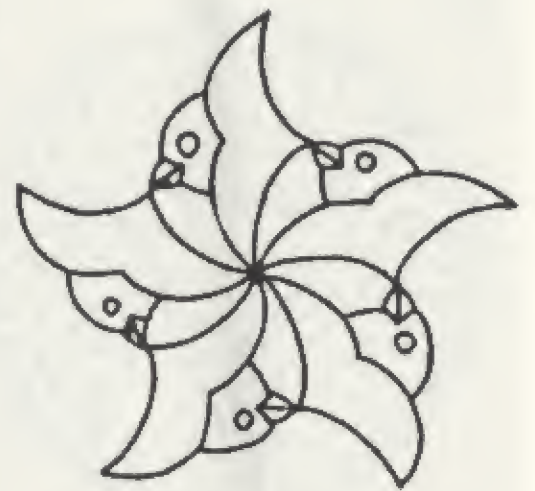
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613



614



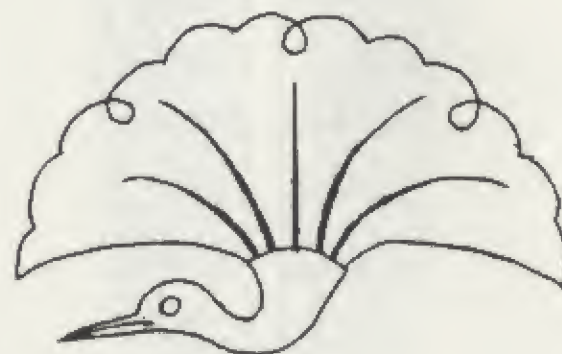
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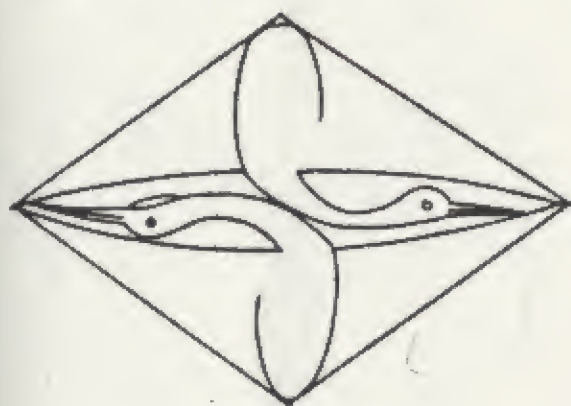
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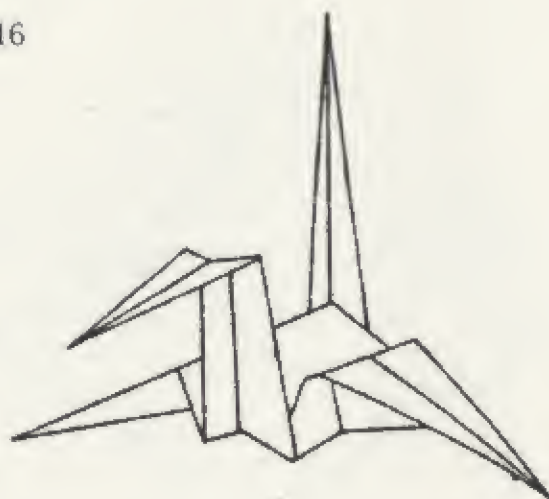
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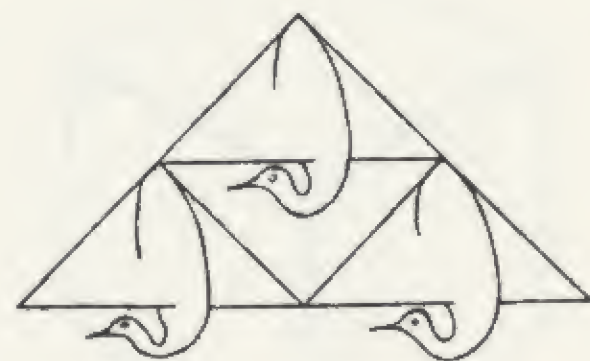
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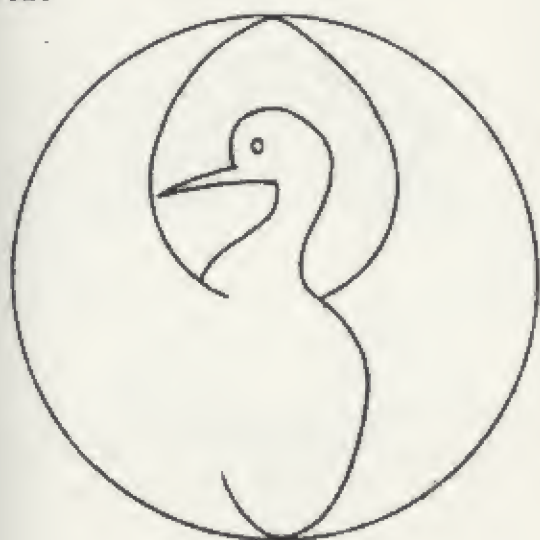
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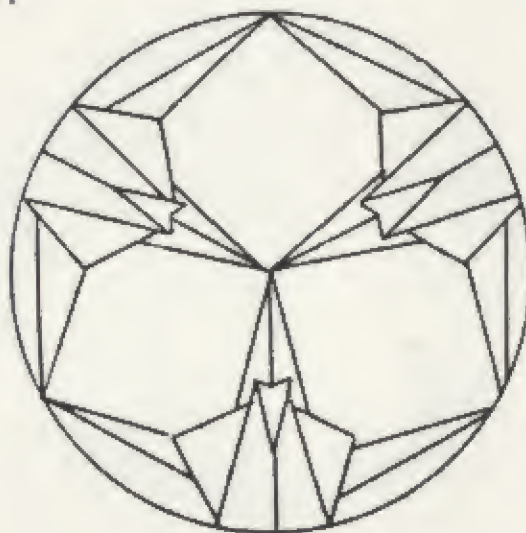
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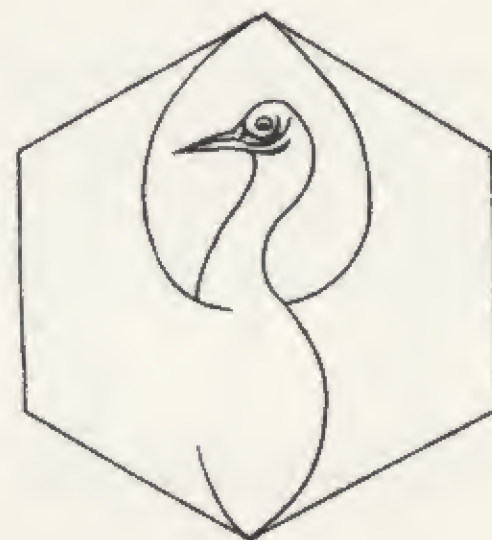
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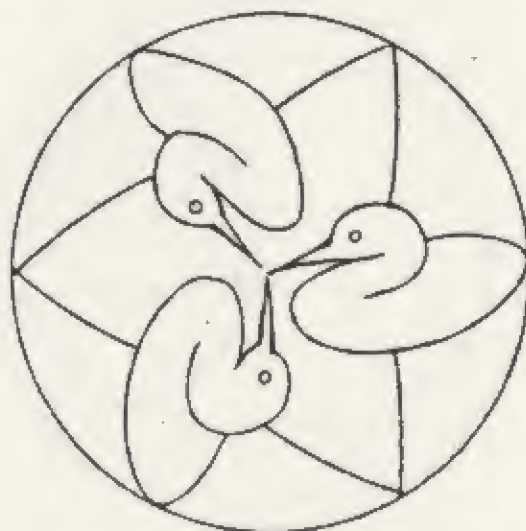
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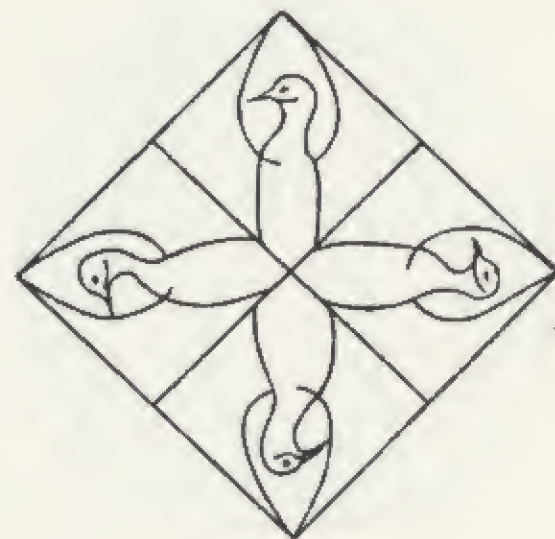
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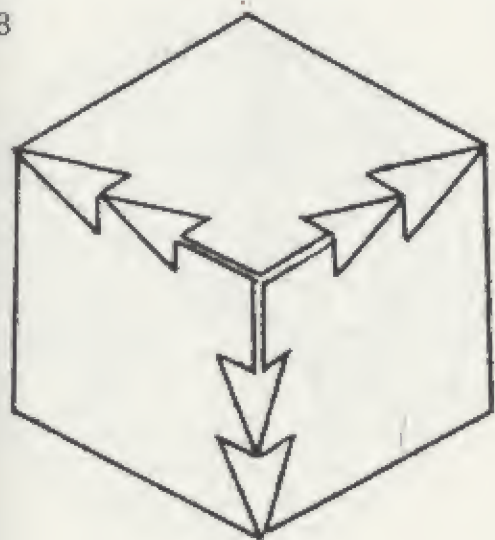
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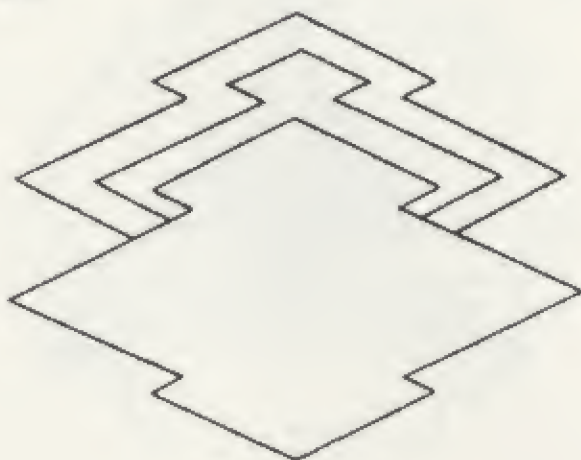
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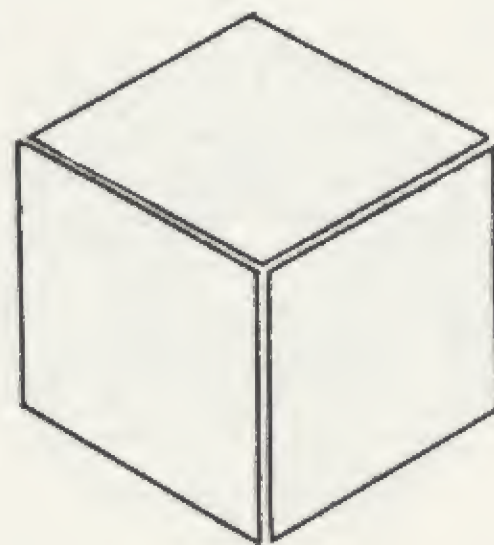
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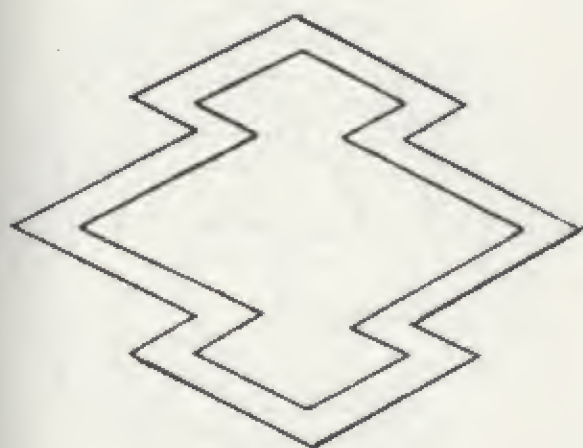
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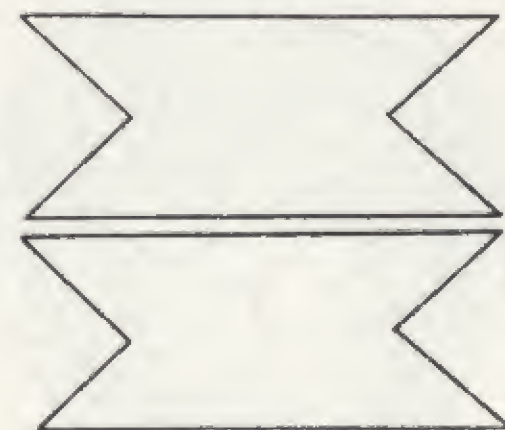
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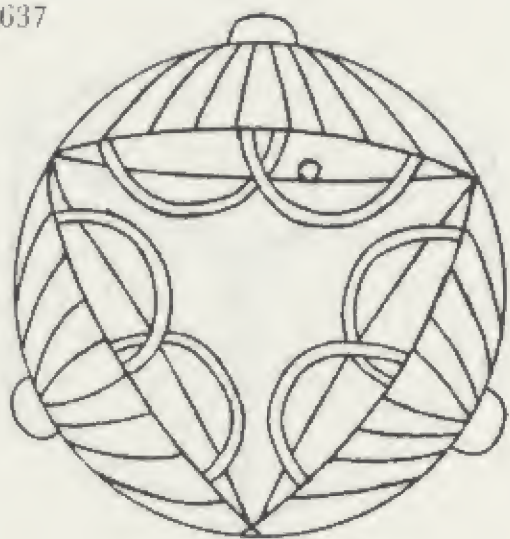
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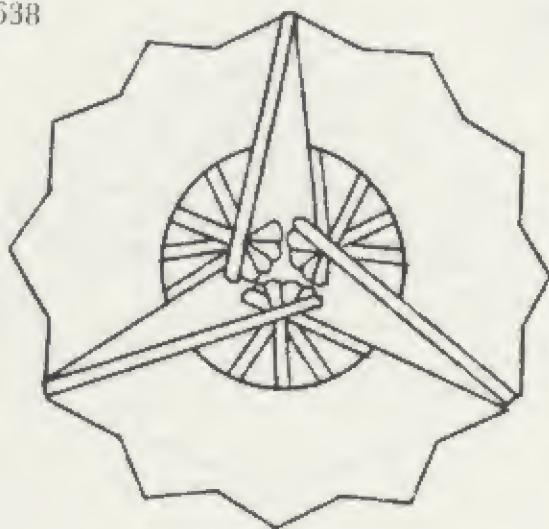
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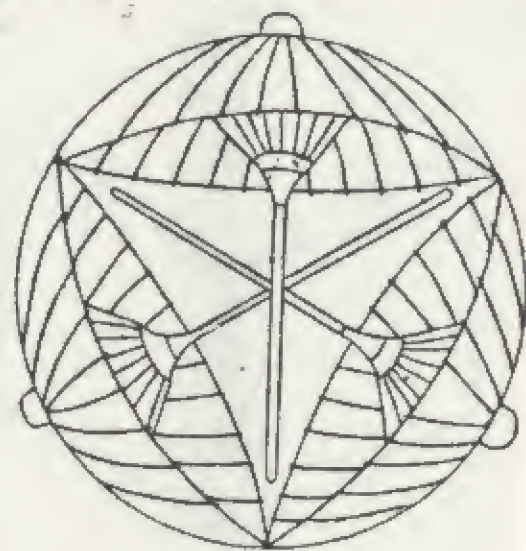
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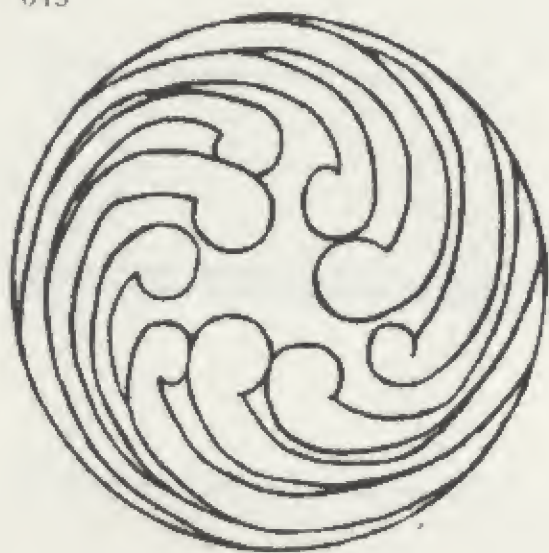
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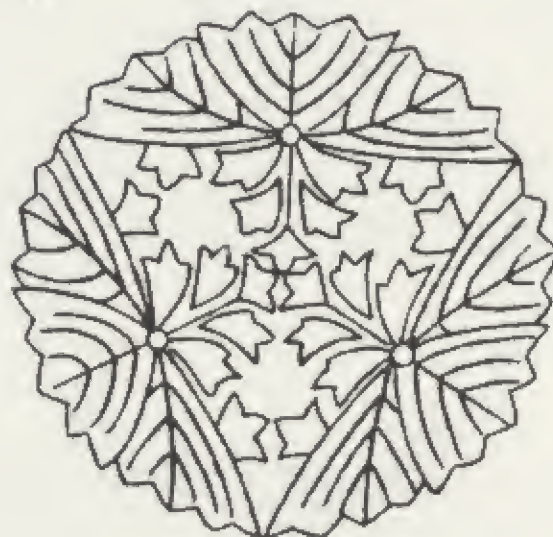
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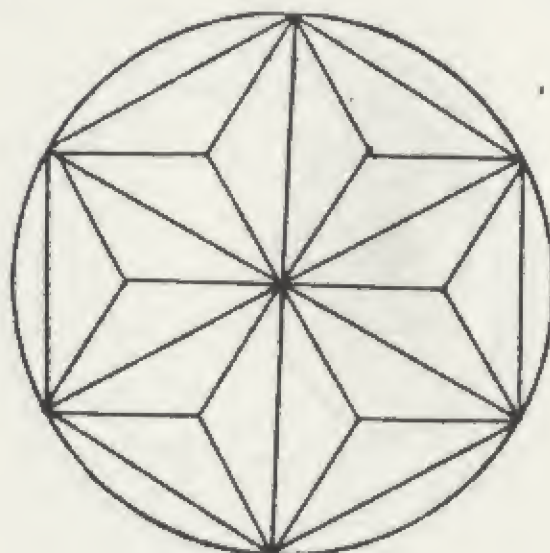
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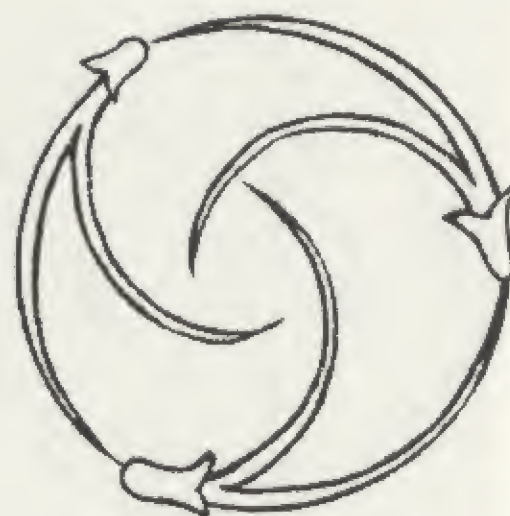
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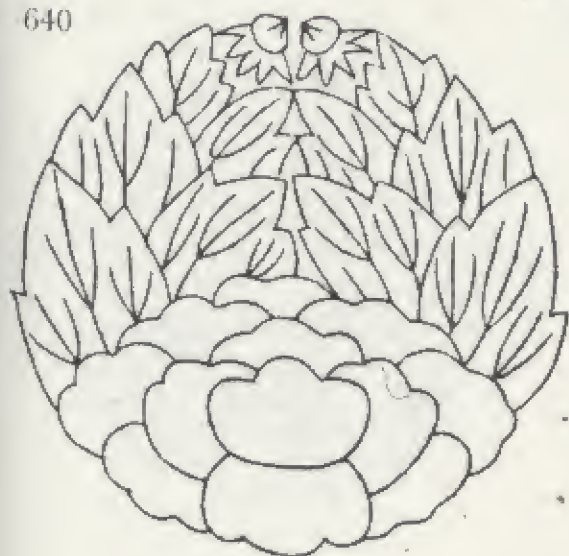
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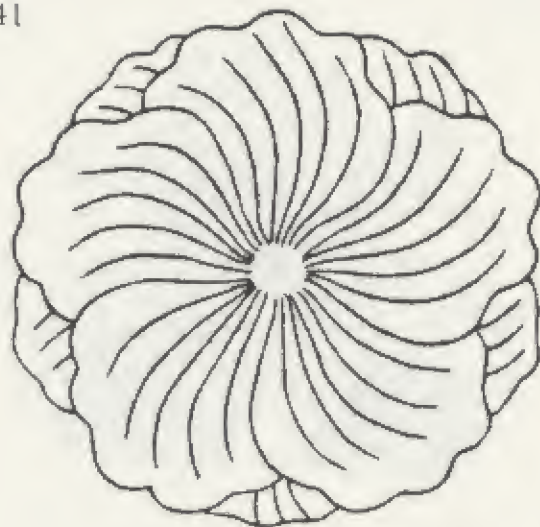
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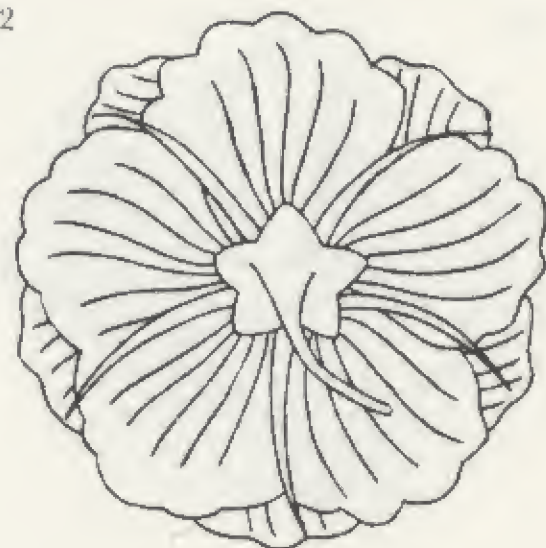
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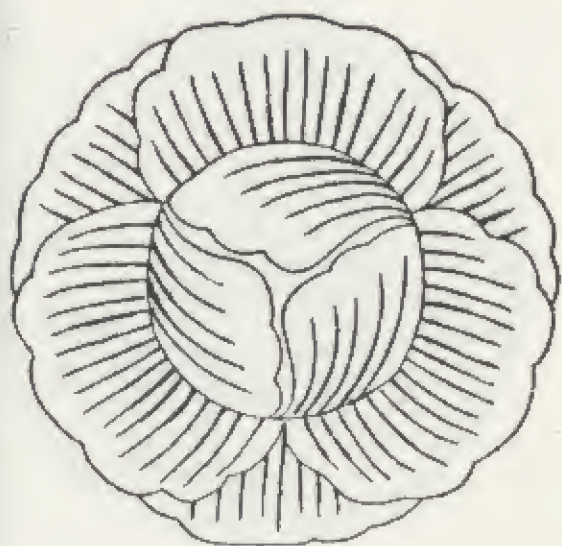
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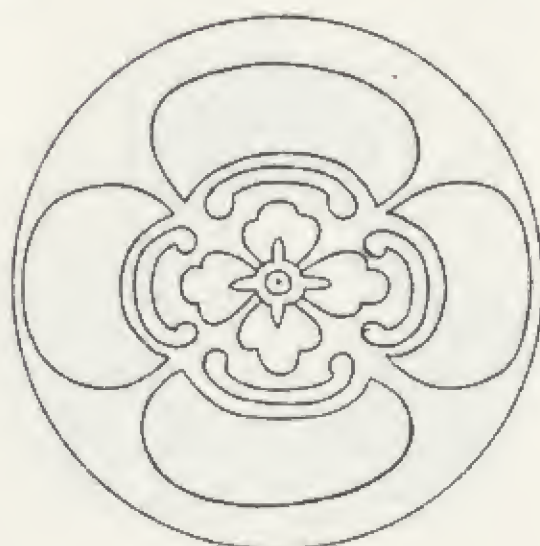
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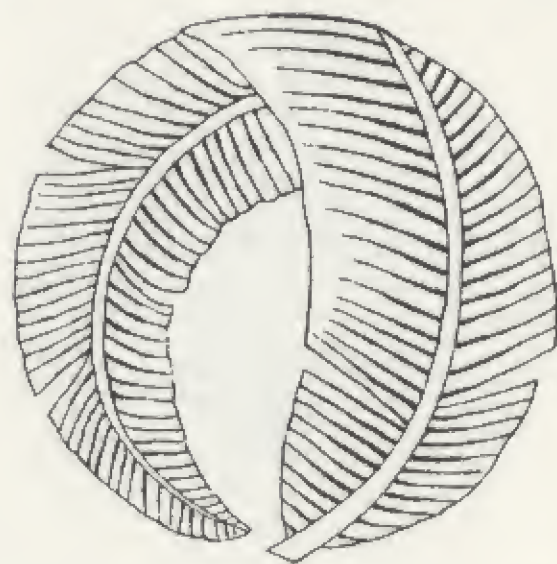
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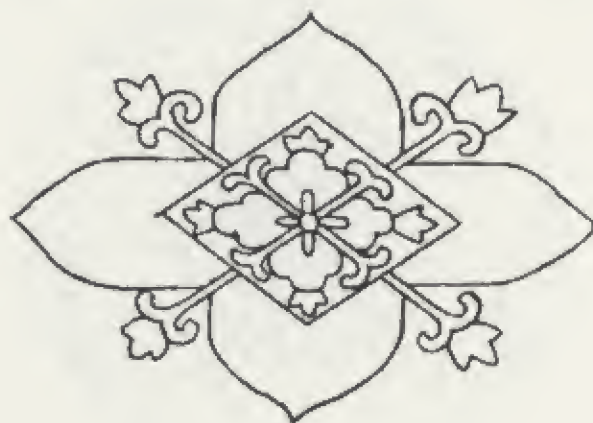
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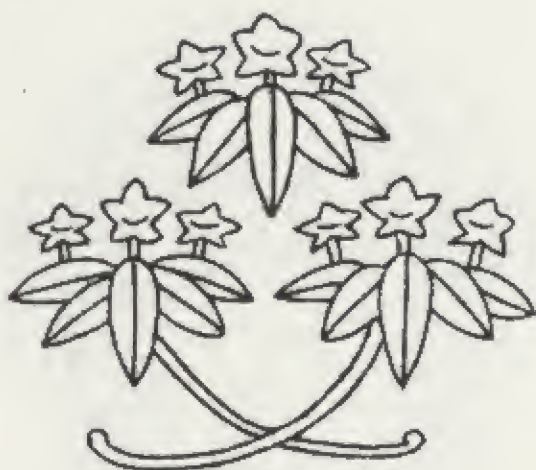
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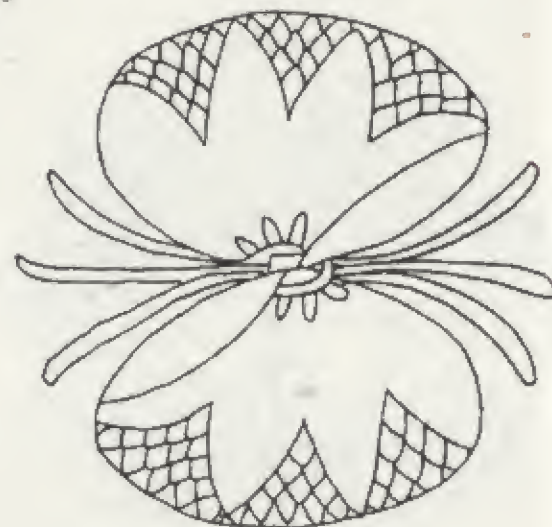
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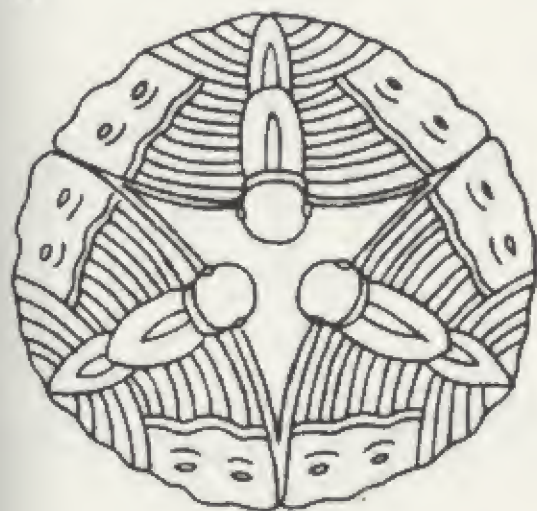
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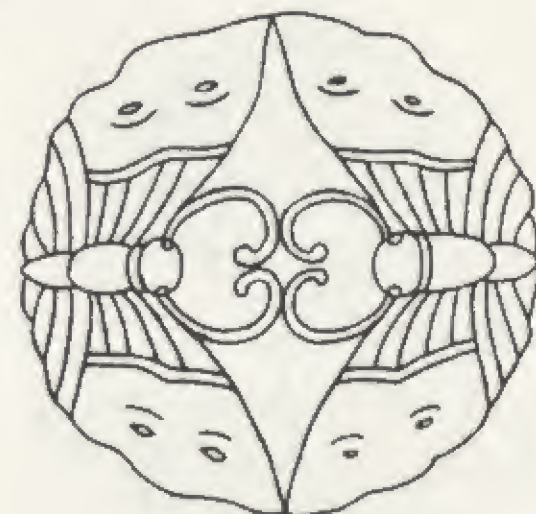
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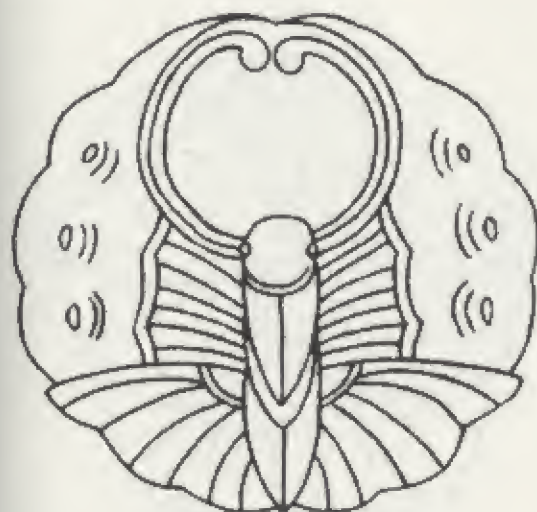
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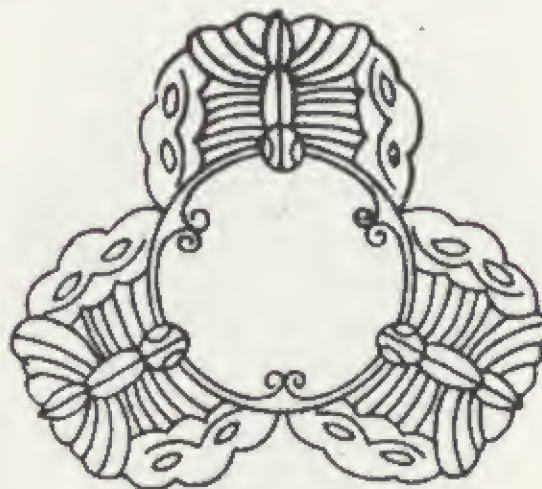
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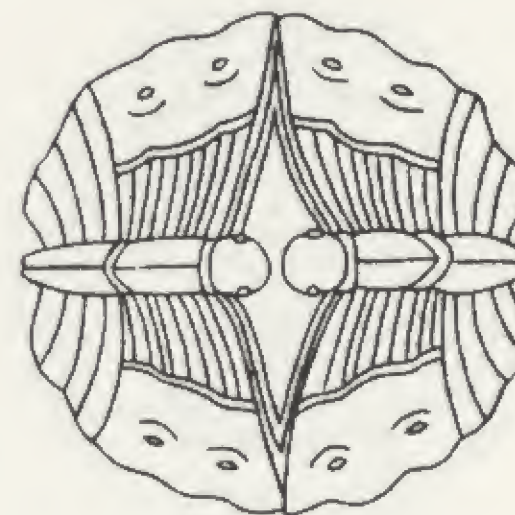
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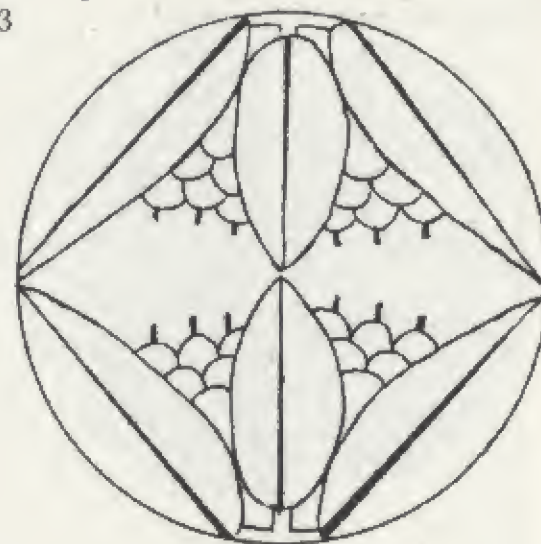
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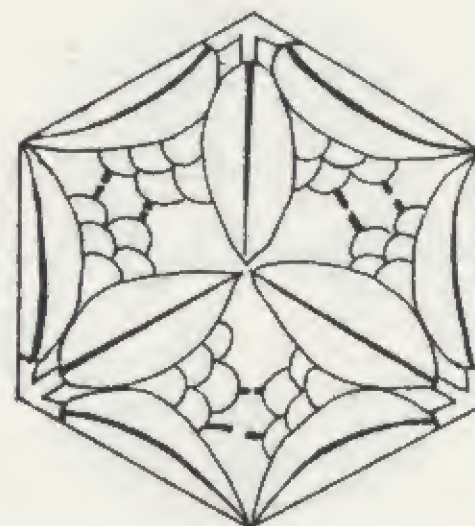
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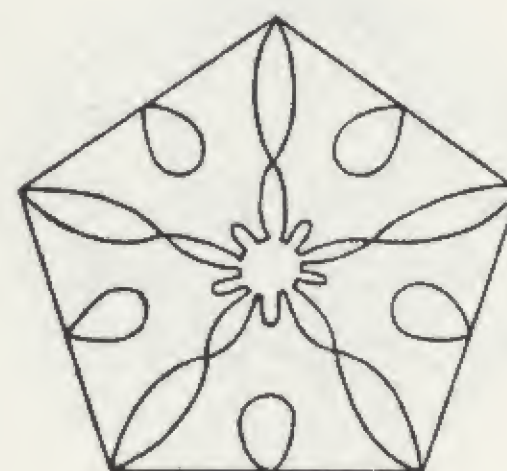
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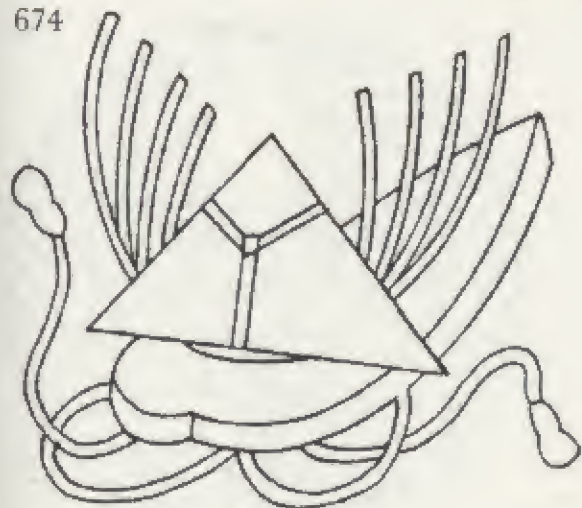
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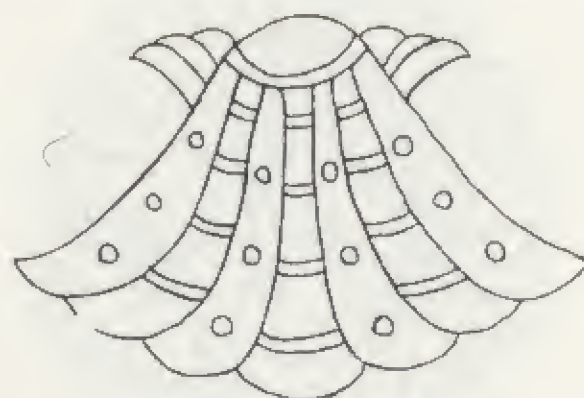
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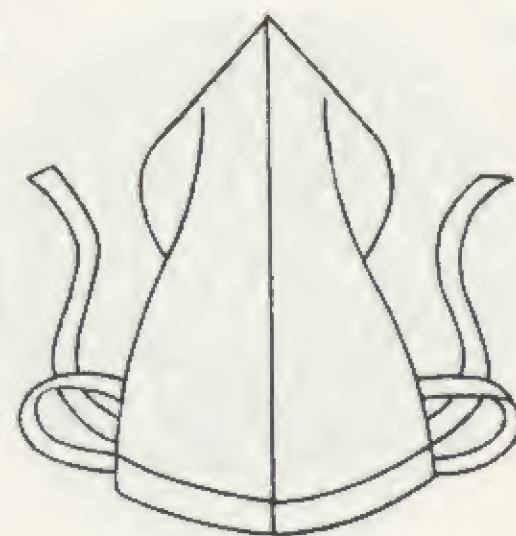
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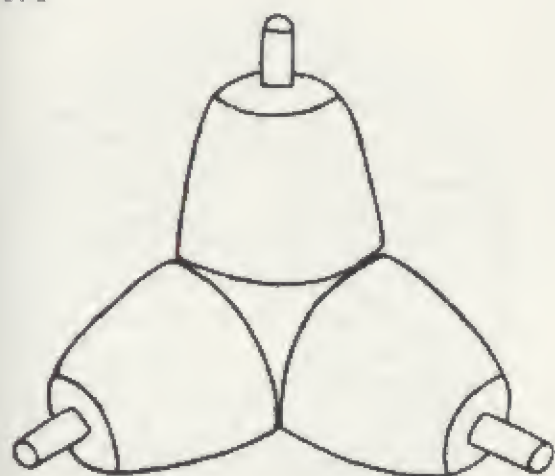
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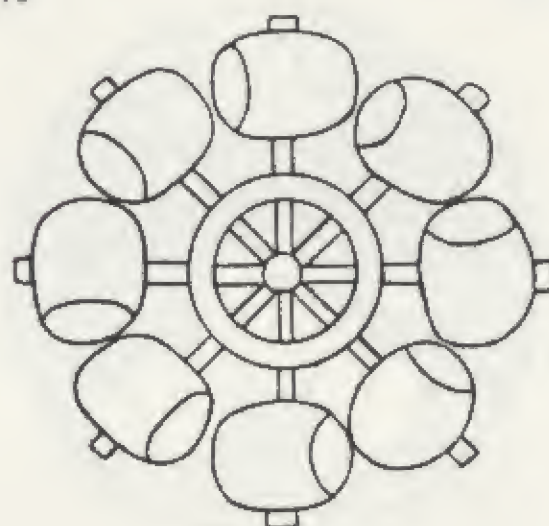
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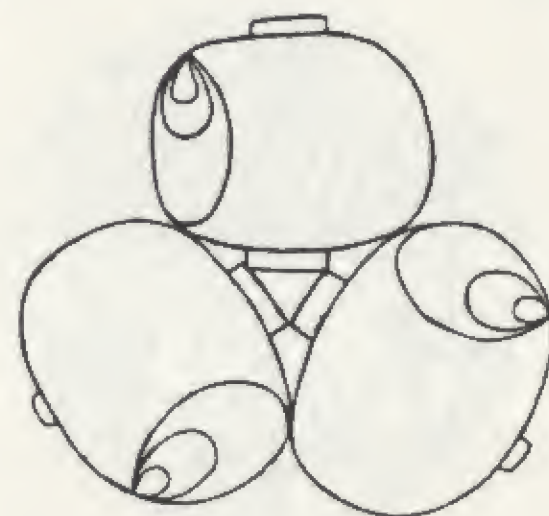
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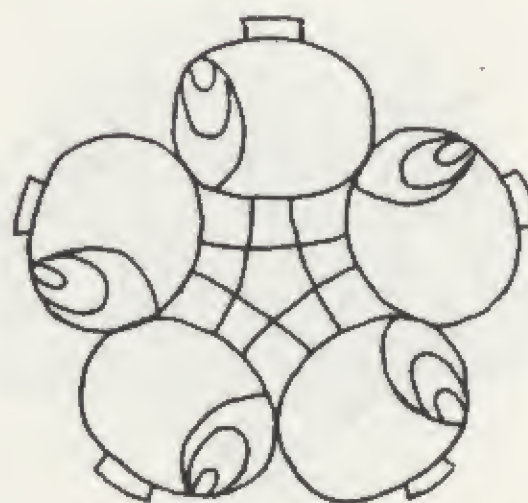
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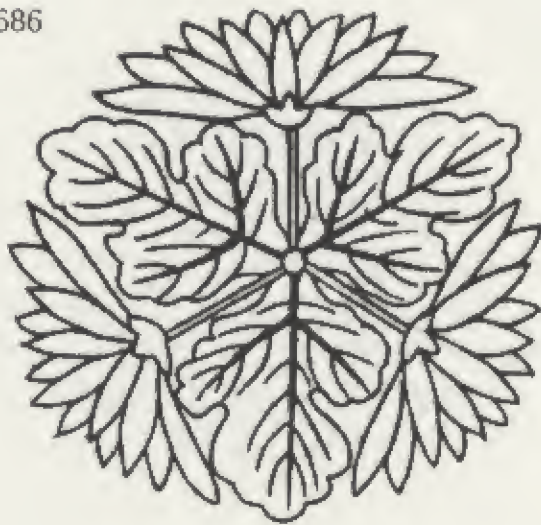
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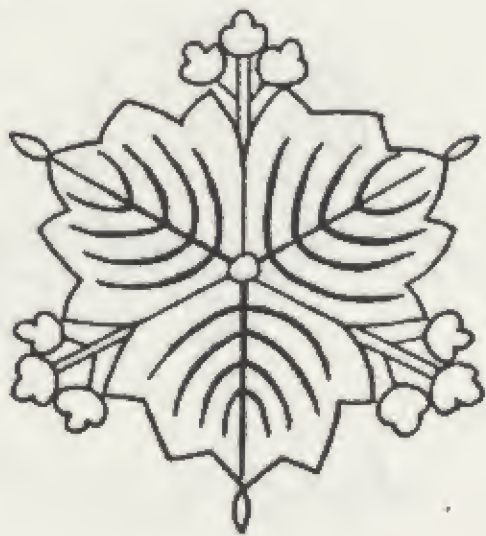
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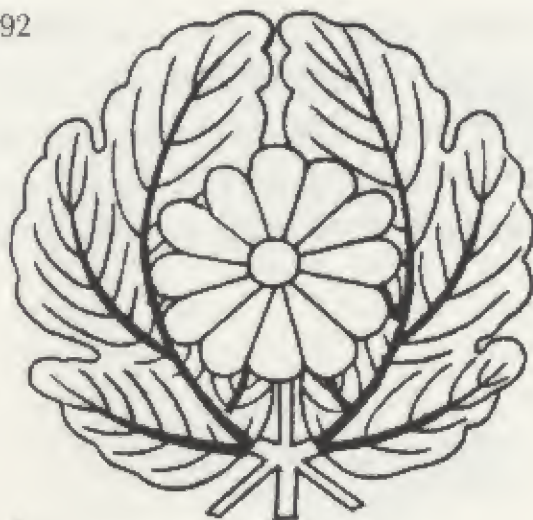
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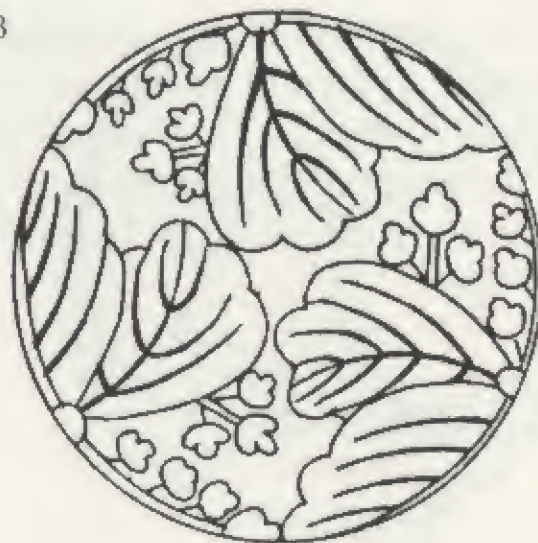
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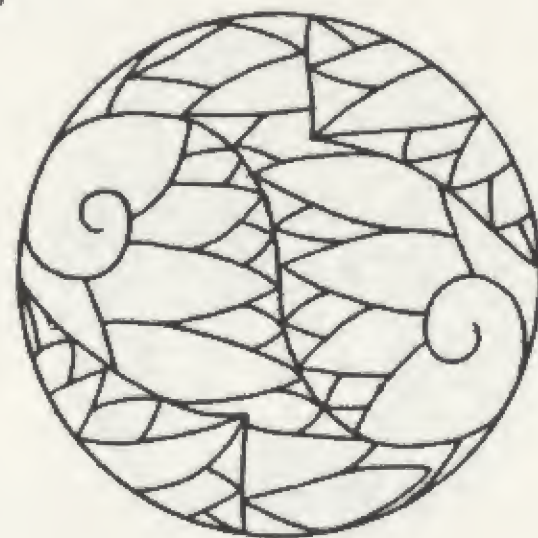
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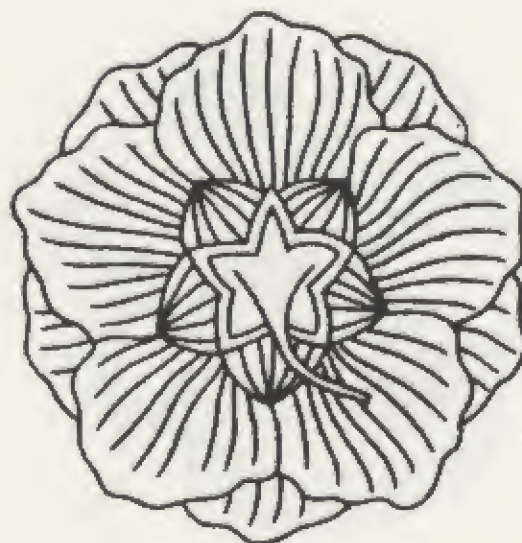
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It is a curious fact that although birds frequently figure in *mon*, and also the mythical turtle of good omen (called the *minogame*, p. 118), animals (mammals) rarely do. The twelve creatures represented in the next four vertical columns are especially interesting as they comprise the Japanese Zodiac and give their names to the Twelve 'Hours' of the day (each equal to two of our hours).

Animal *Mon*

700



701



702



703



704



705



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708



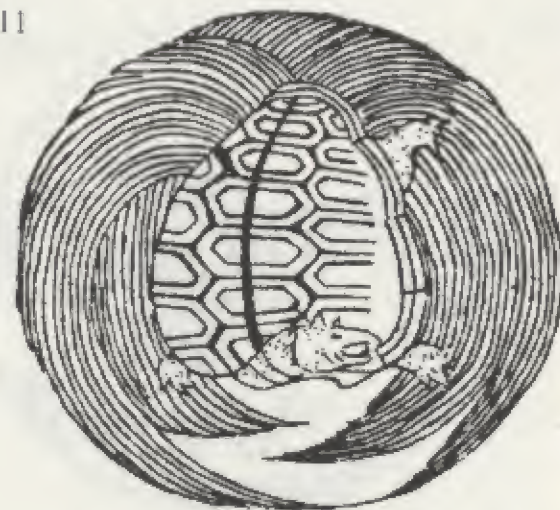
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710



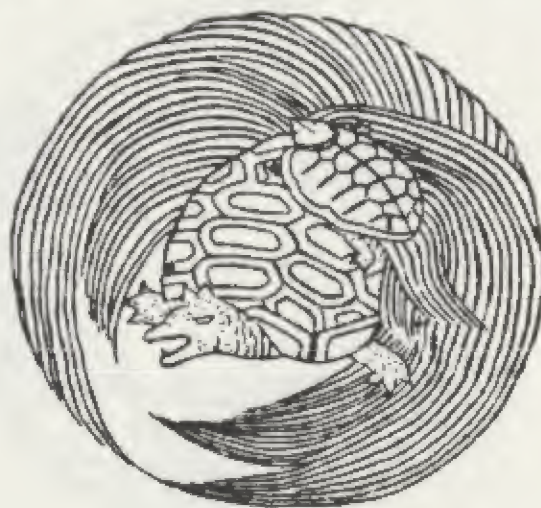
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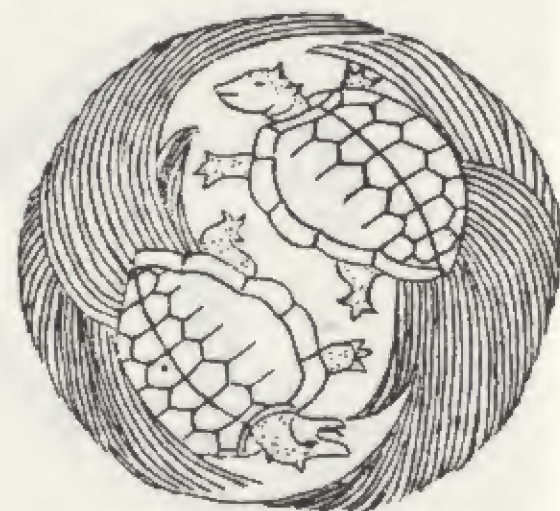
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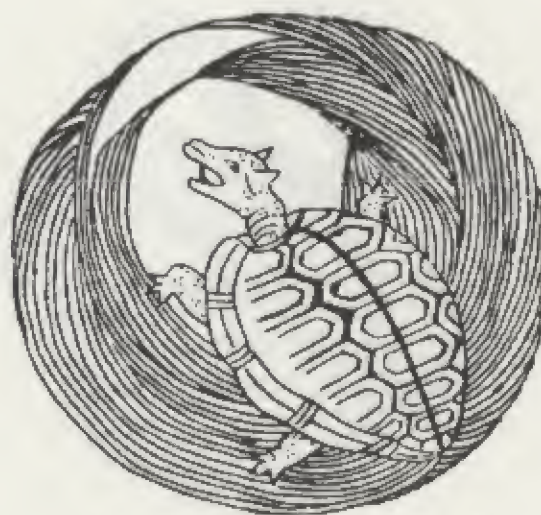
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721



722



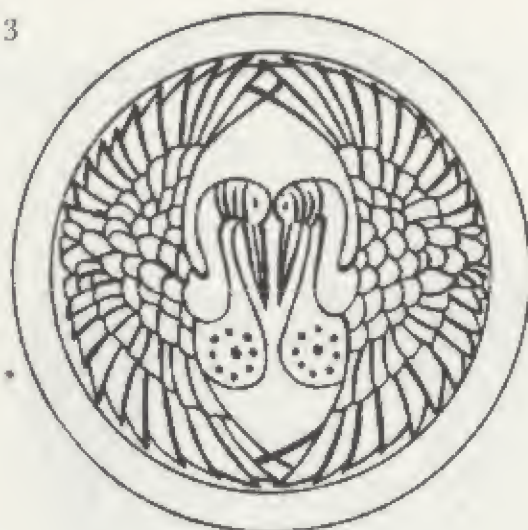
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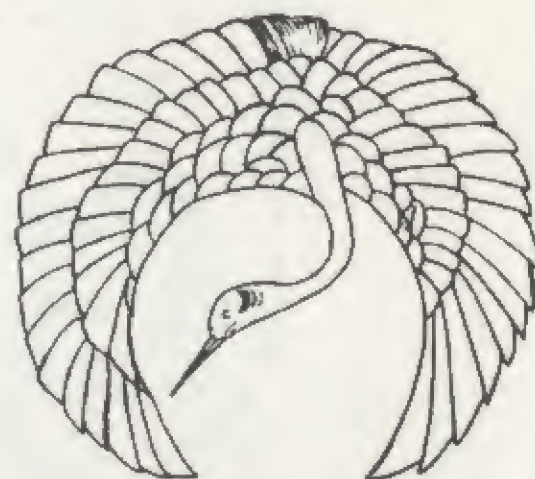
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719



720



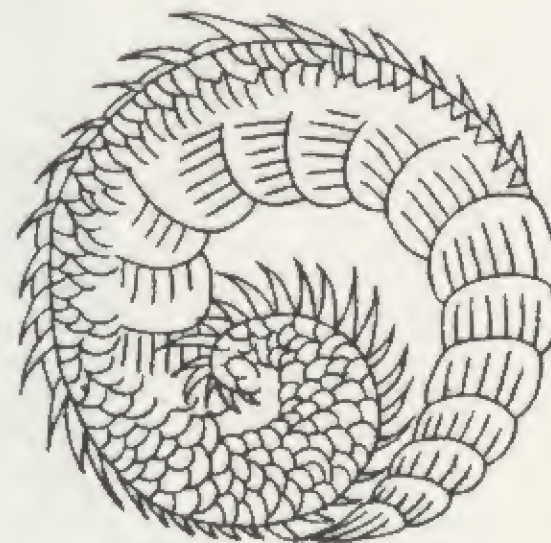
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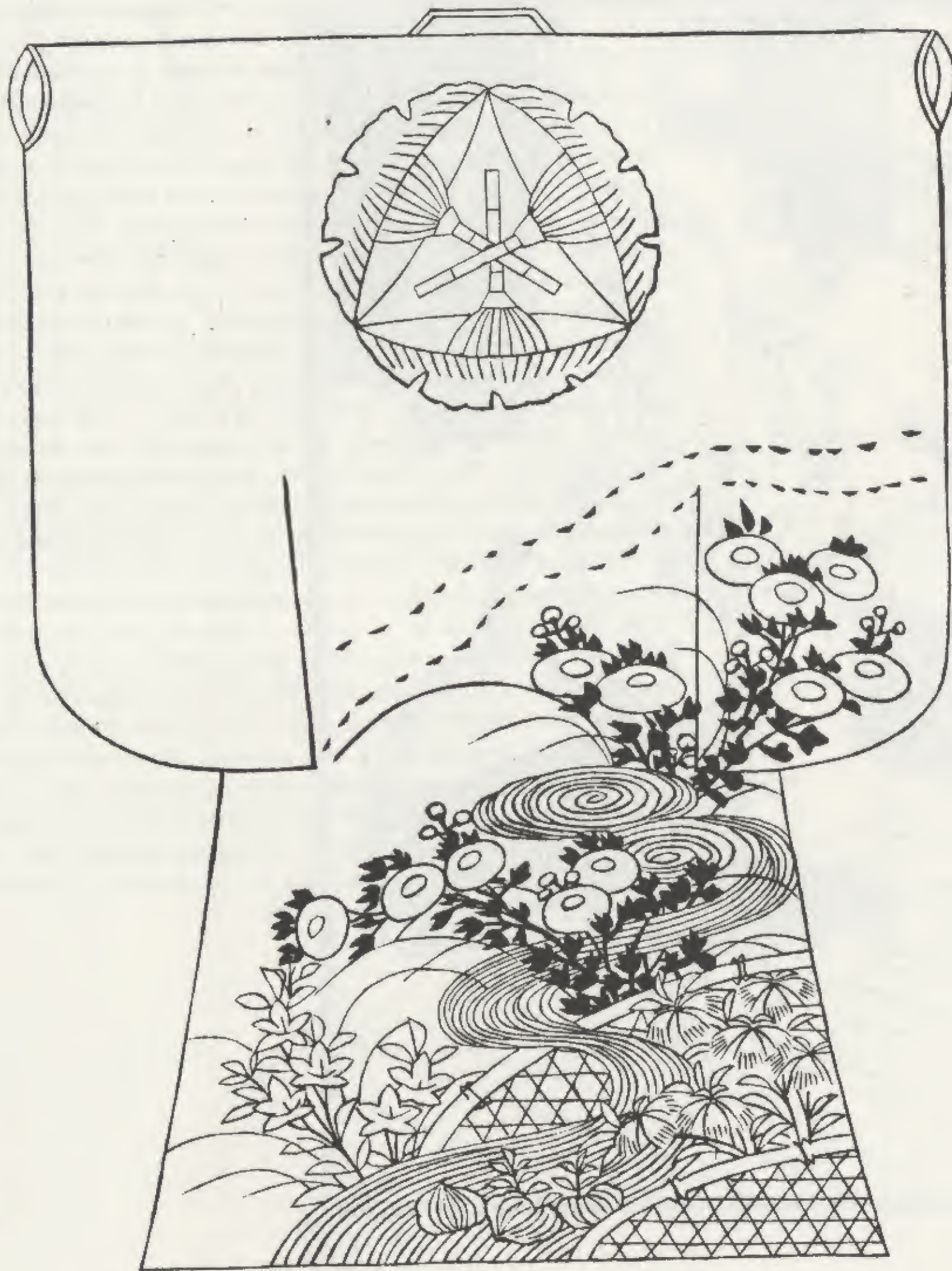
725



726







HOKUSAI AS DESIGNER



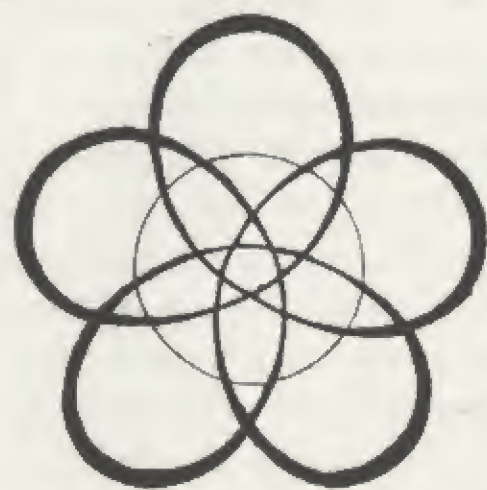
In the body of this book, the *mon* and other patterns discussed have been those which might be described as traditional, anonymous and commonly available to every artist and craftsman in Japan. It is stimulating to compare the designs made purposefully for craftsmen by Katsushika Hokusai (1760–1849), one of the supreme artists of the 18th/19th centuries. He came from the craftsman class, and during his long life produced a number of books of designs suitable for use and adaptation by a wide range of artisans, from fabric weavers and dyers to pipe and comb makers. One of these books, no more than 18 by 12.2 cm, called *Shingata komonchō*, ‘New Forms for Designs’, appeared in 1824, and the illustrations on pp. 124–133 are drawn from its pages. Of course, no one had a monopoly of geometric shapes, and it may be argued that in some of the designs Hokusai is simply playing with conventional forms with little more originality than the anonymous producers of a dozen other manuals. But although a few may be trite and commonplace, a number have the hallmarks of real inspiration: for instance, the wave-forms on p. 131, Nos. 48 and 54; the running calligraphy on the same page, No. 42; the weave of thick and thin curved lines, p. 128, No. 20; the over-all rectilinear patterns, like those on pp. 129/130, which seem curiously prescient of certain of Morandi’s etchings in circular form. Other and rather more personal ideas are worked out in a calligraphic brush-line that suggests the undulating line made by an engraver with the burin, and Hokusai makes great play of the thickening and tapering of the line to diversify the pattern and to enforce a rhythm (pp. 124/125). His own version of the sparrow and the paulownia-flower patterns (Nos. 7/8, the *mon* forms of which can be studied on pp. 104/105 and p. 50), points to the value, even to an artist of Hokusai’s inventiveness, of publications of standard *mon* as a basis for the production of new designs. The books were valuable not simply for the excellent examples furnished, but for the encouragement to the user to bring his own ingenuity and skill to bear in the creation of fresh and original designs out of those already in existence.

From Hokusai's pattern book:

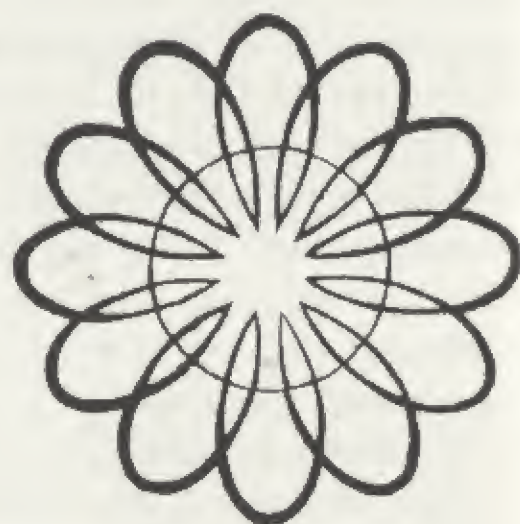
Shingata komonchō, 1824
New Forms for Designs



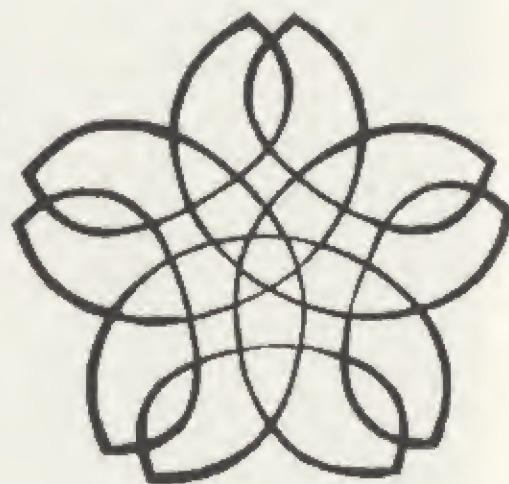
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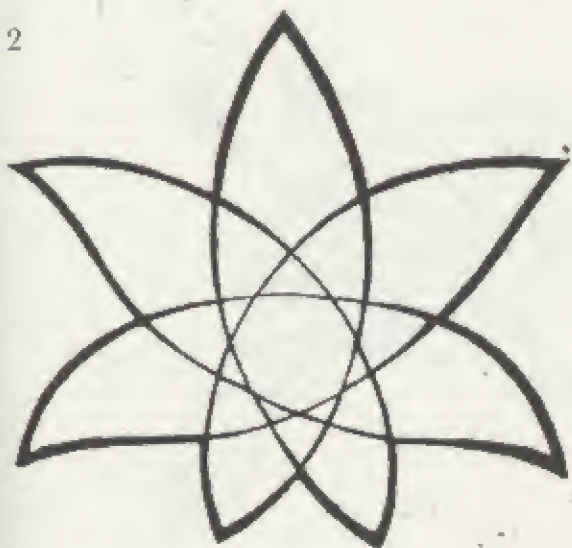
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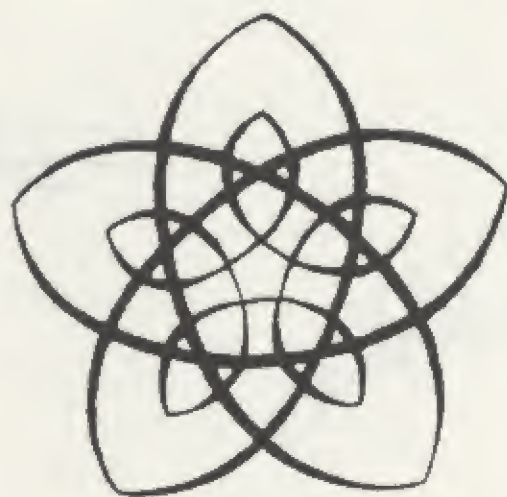
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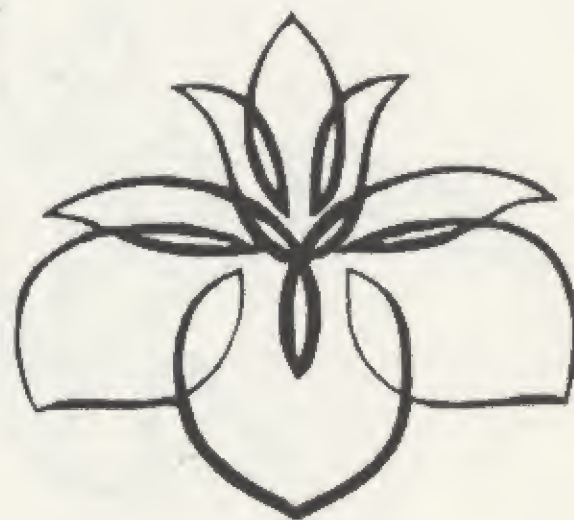
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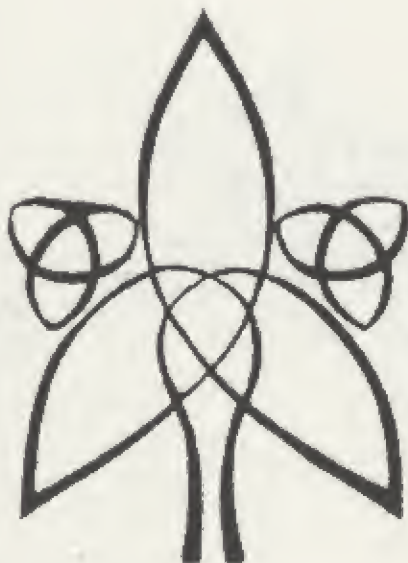
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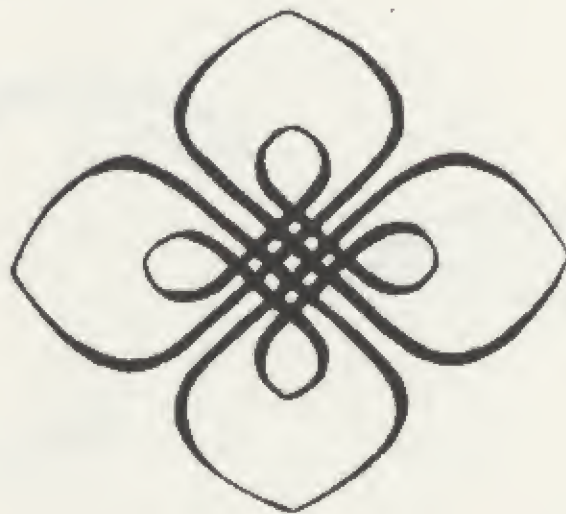
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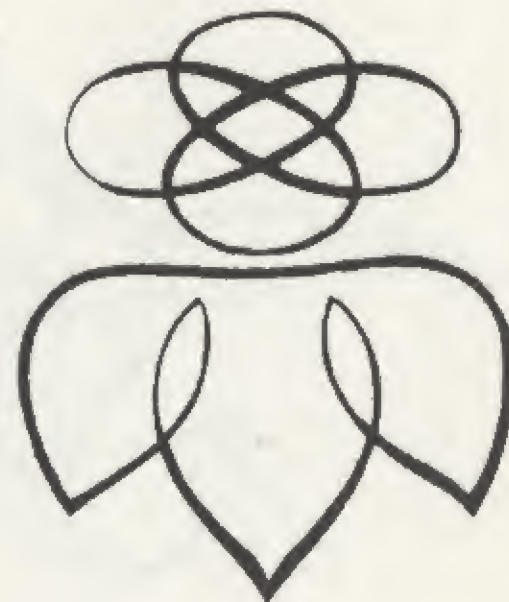
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11



12



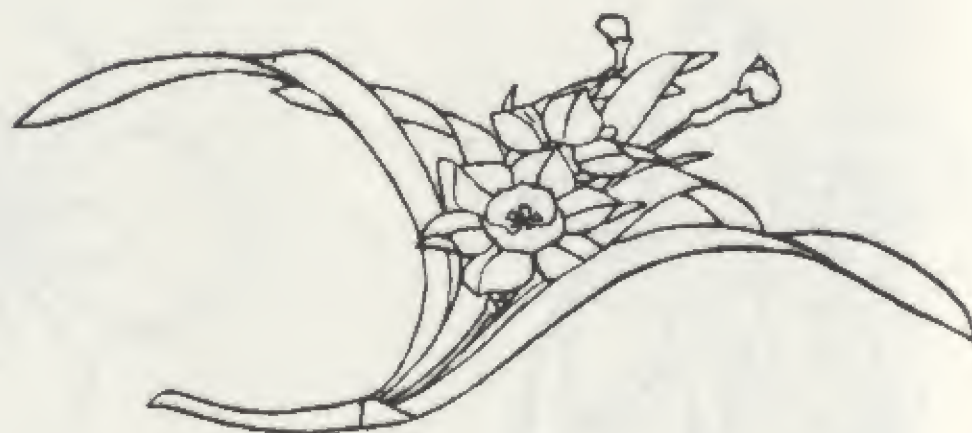
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14

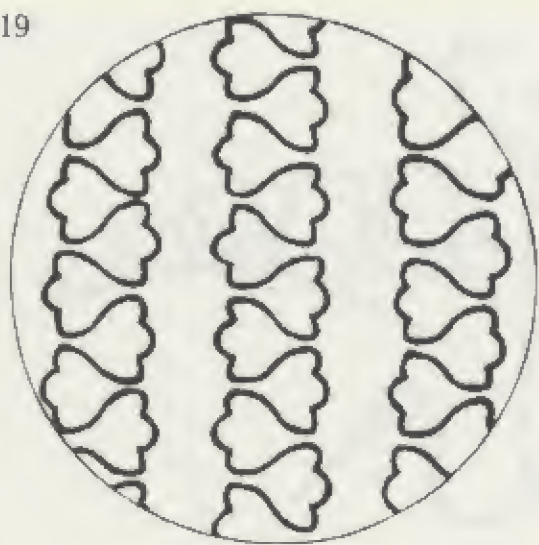


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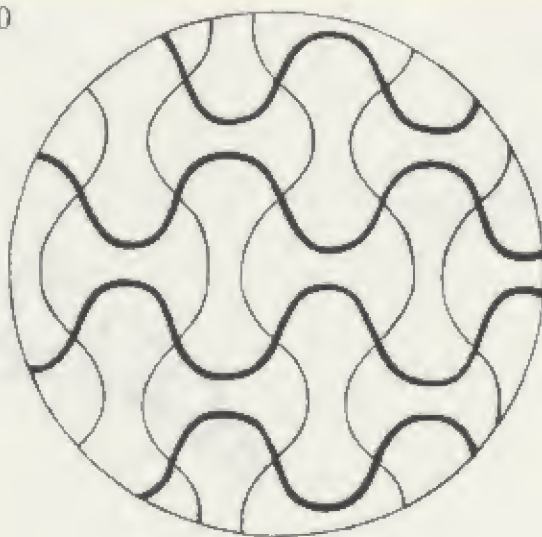




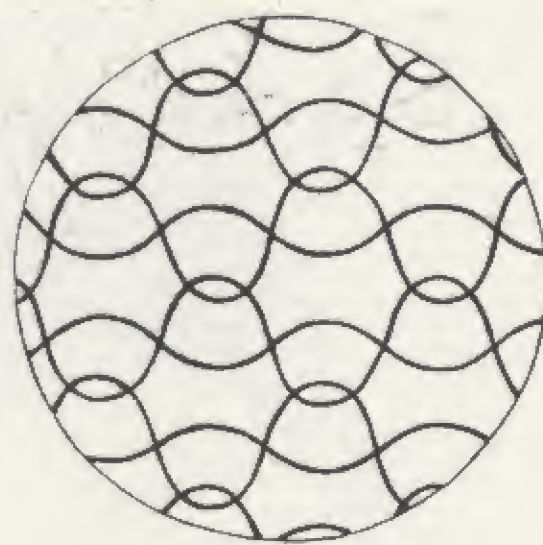
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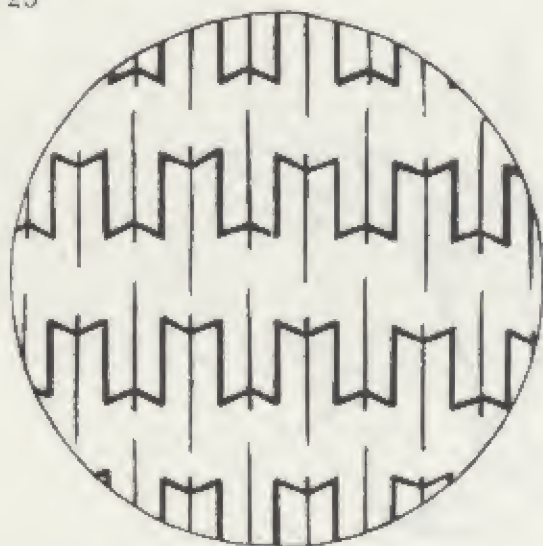
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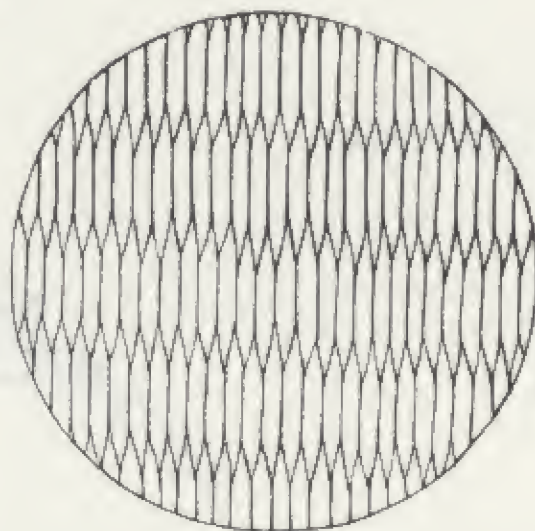
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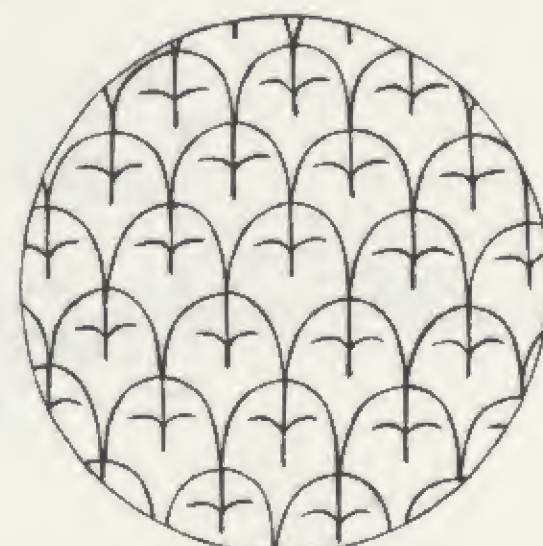
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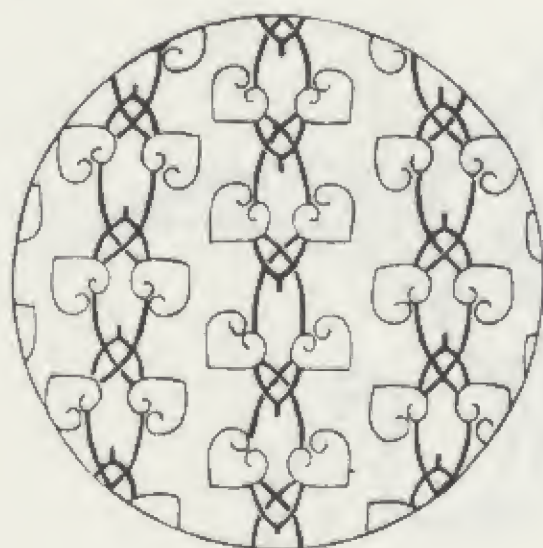
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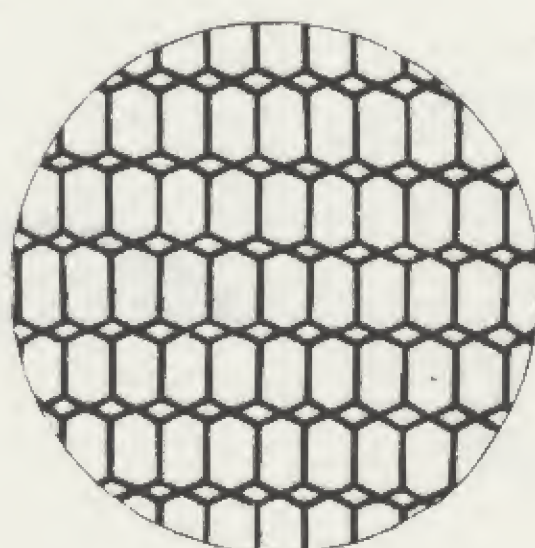
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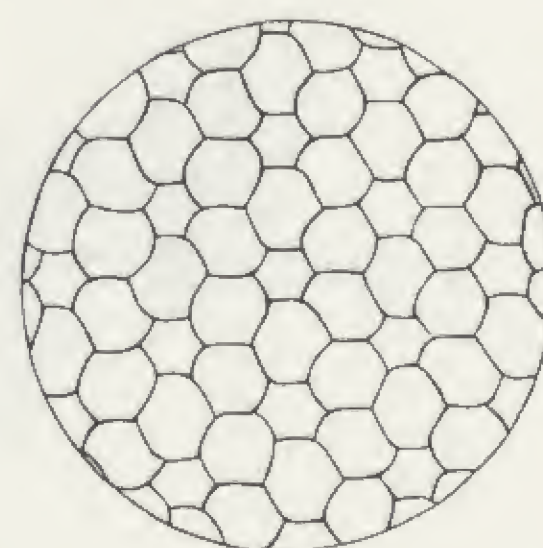
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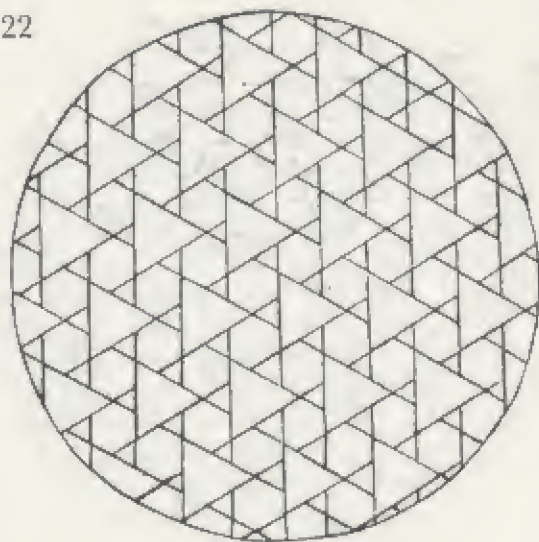
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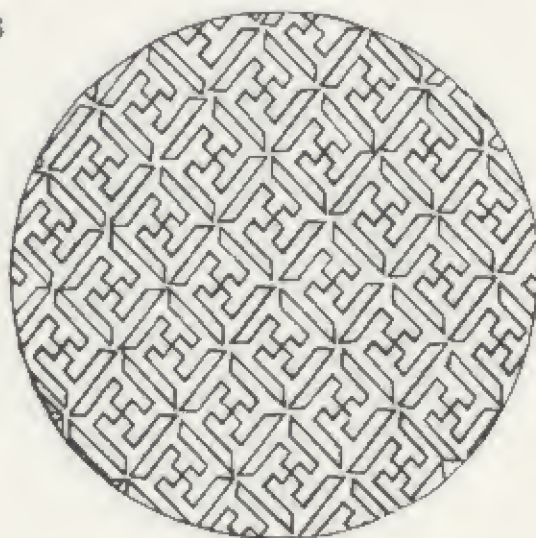
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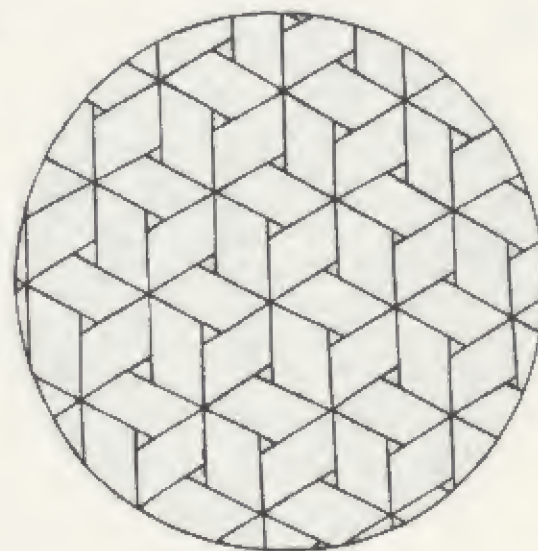
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23



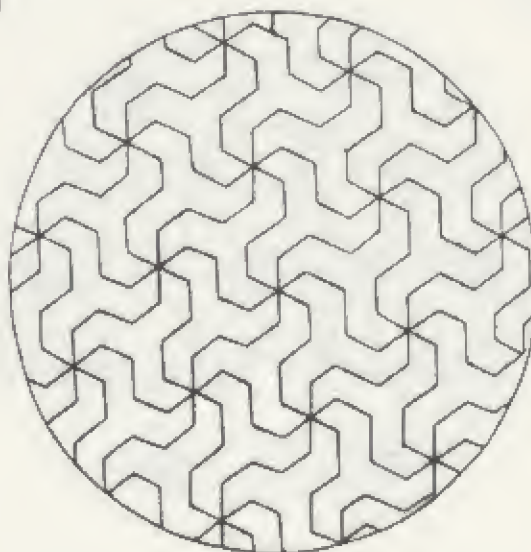
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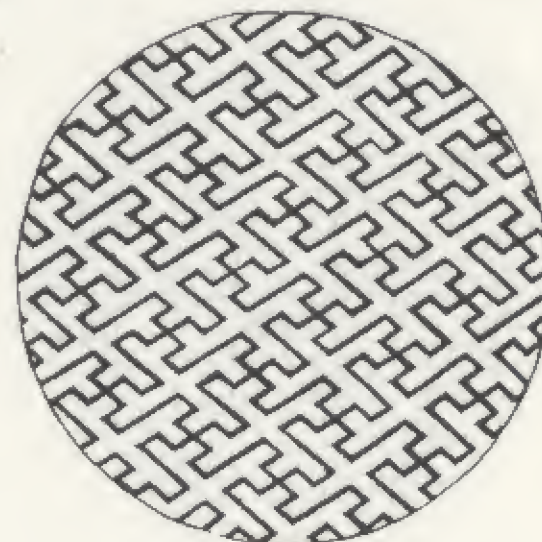
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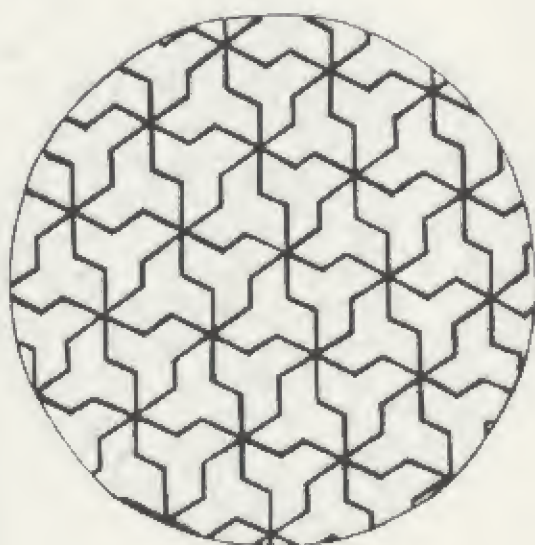
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30



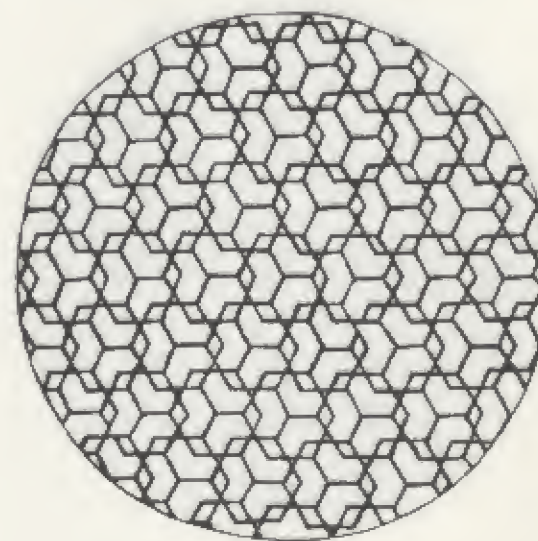
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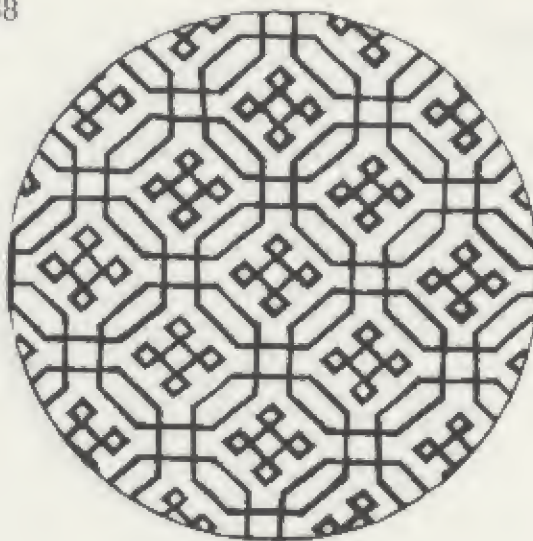
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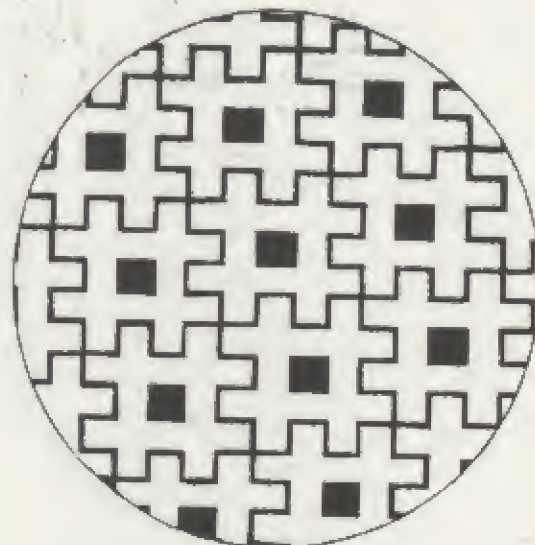
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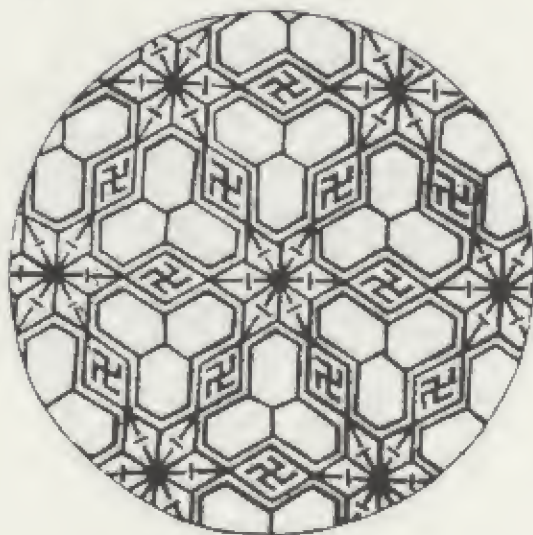
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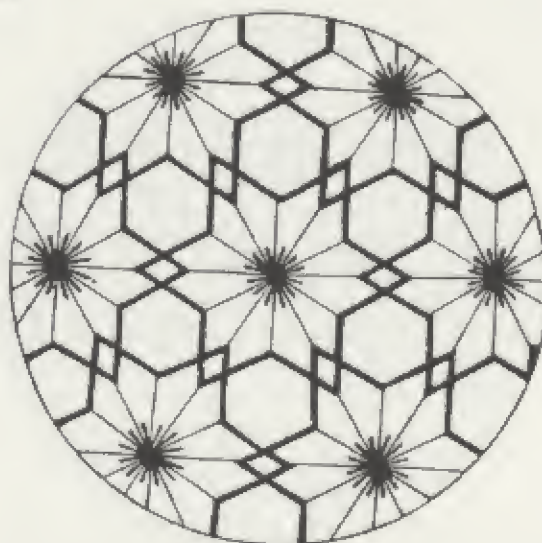
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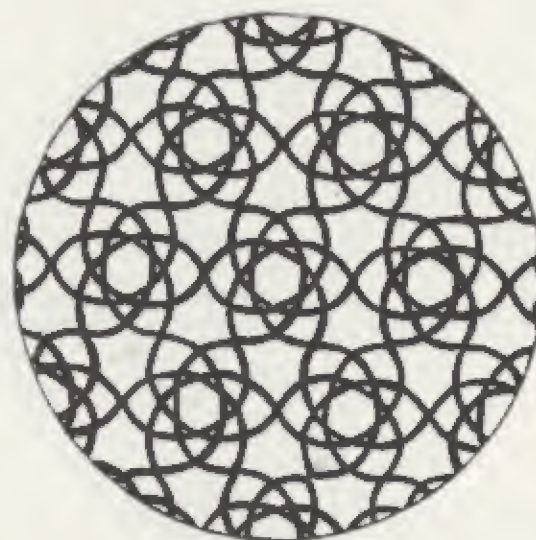
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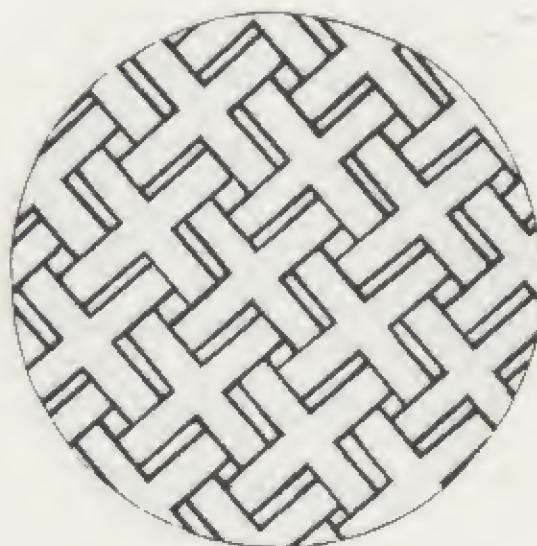
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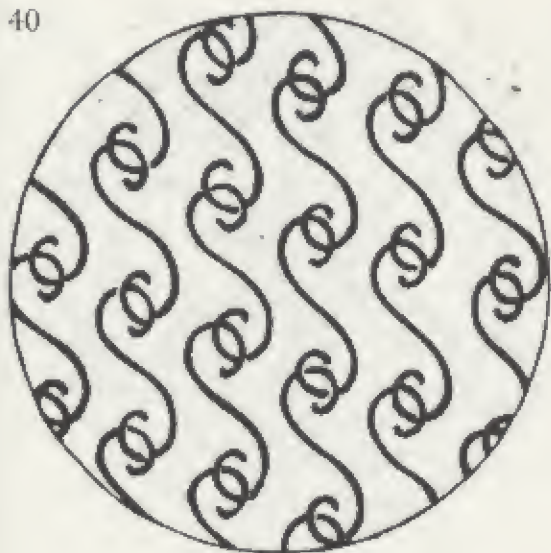
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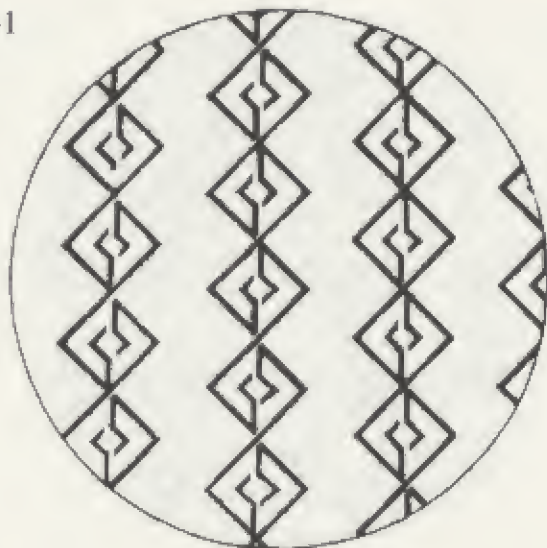
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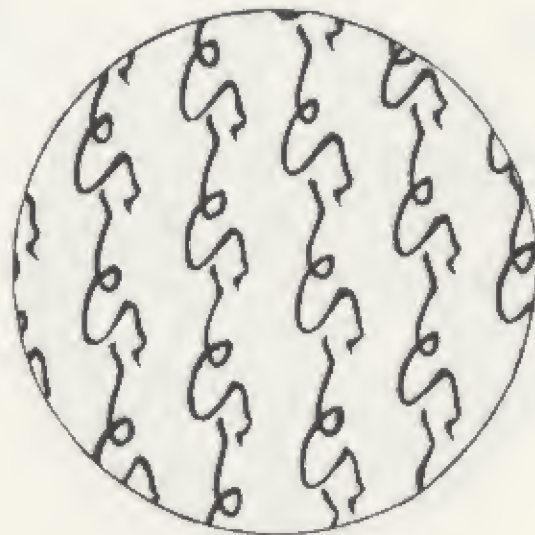
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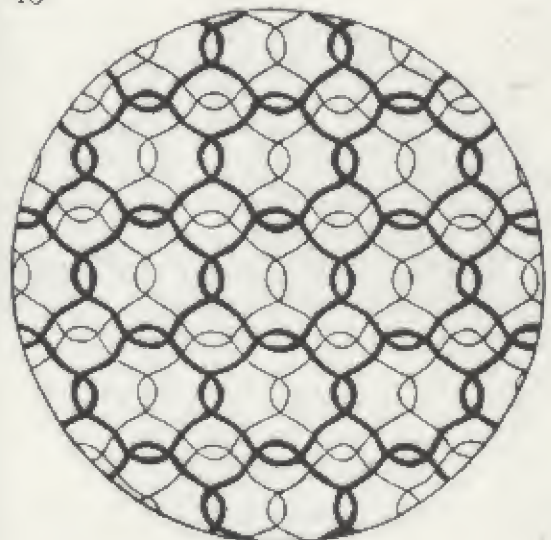
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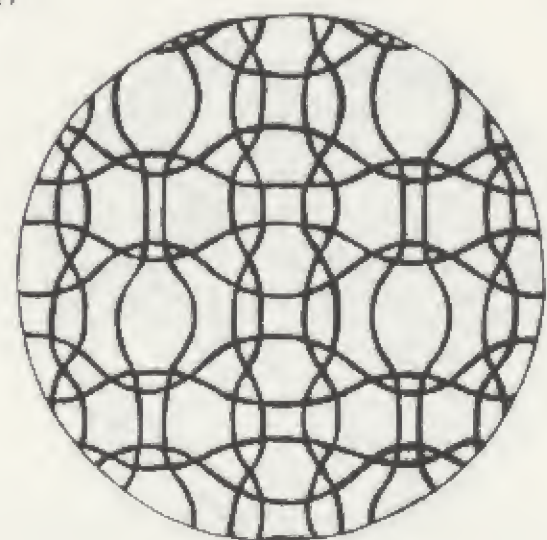
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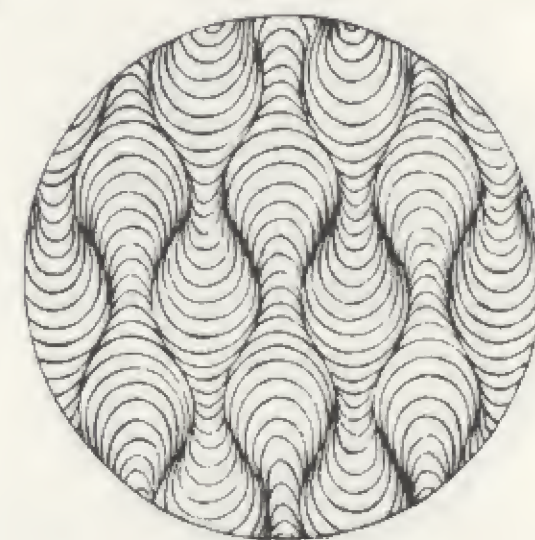
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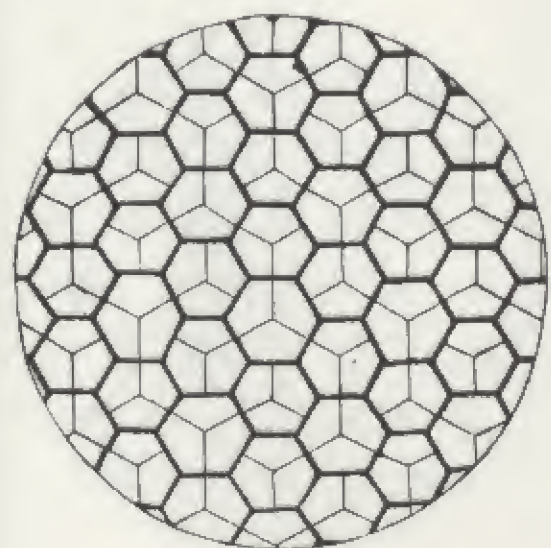
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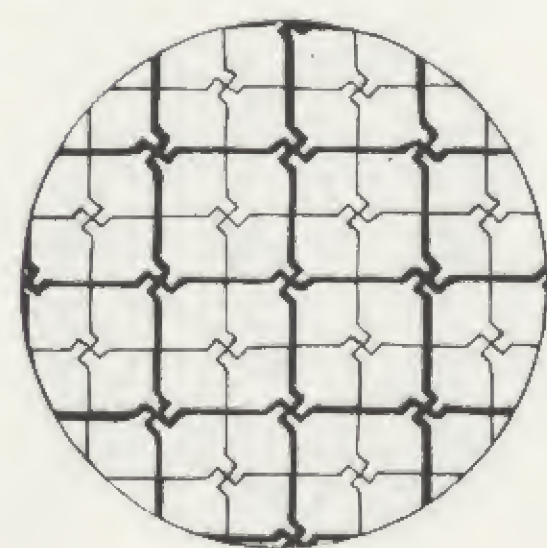
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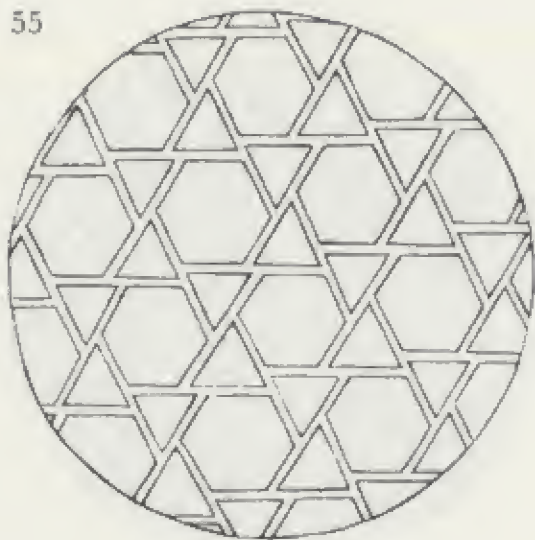
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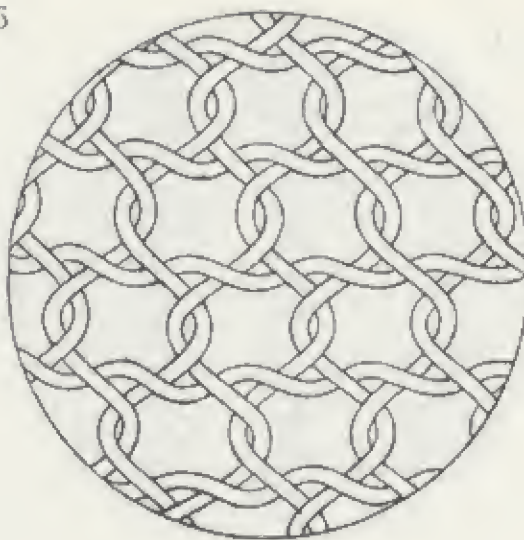
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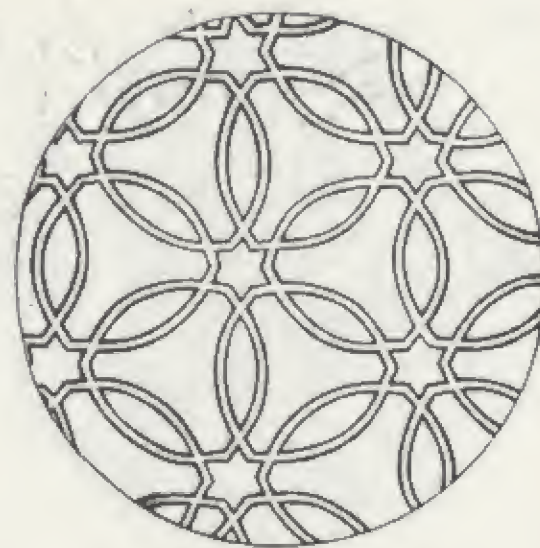
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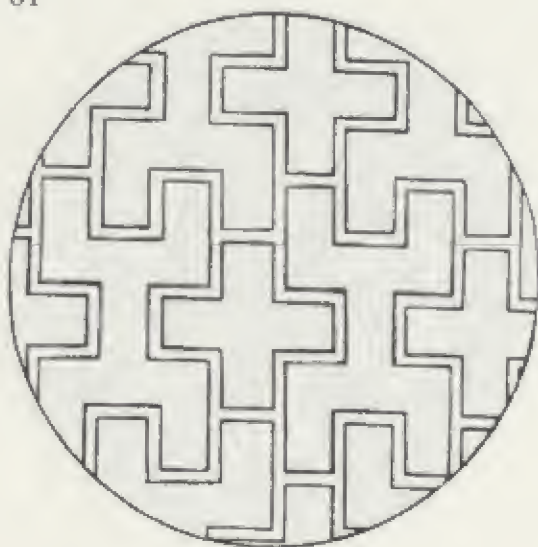
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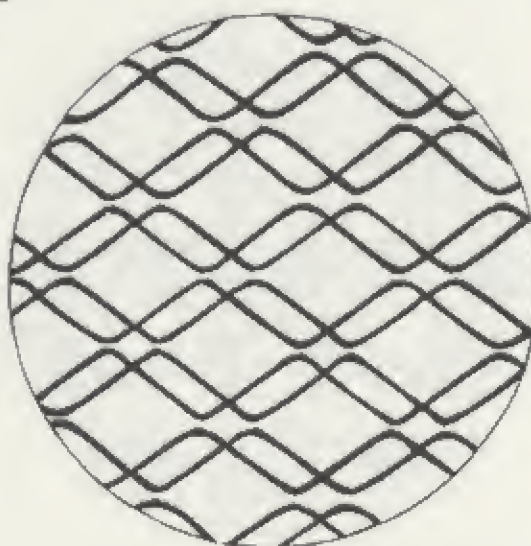
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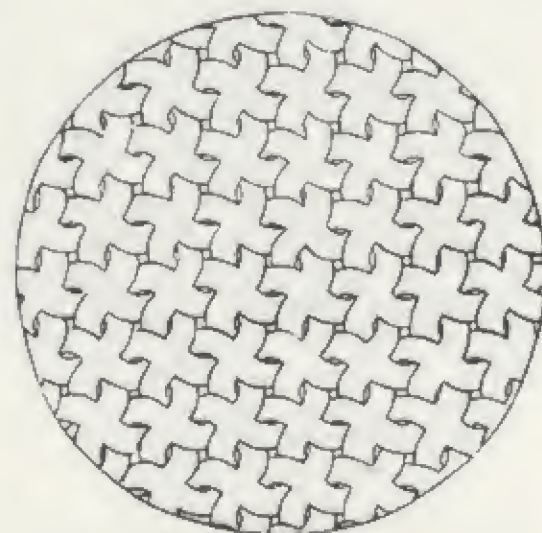
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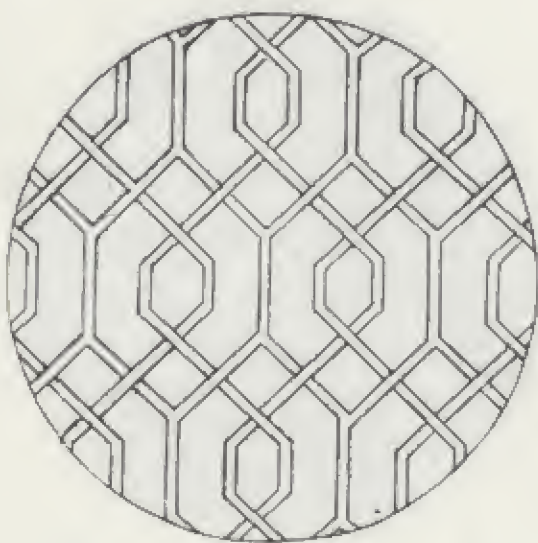
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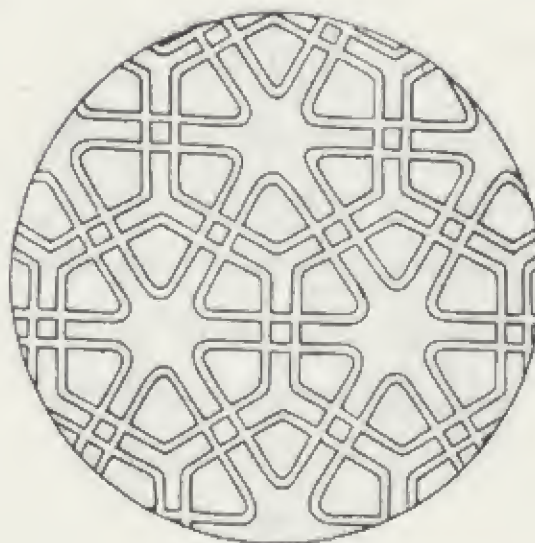
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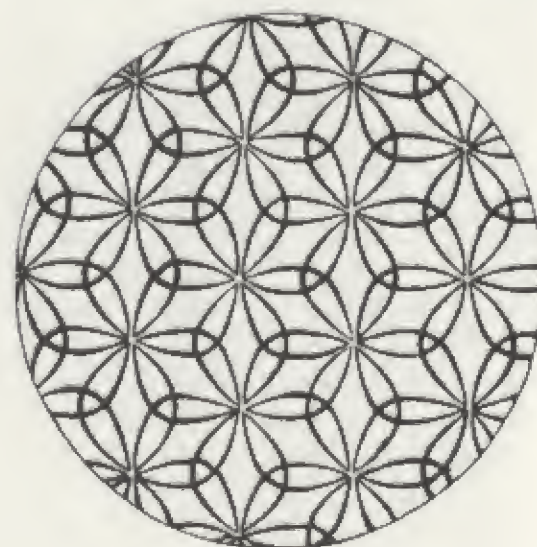
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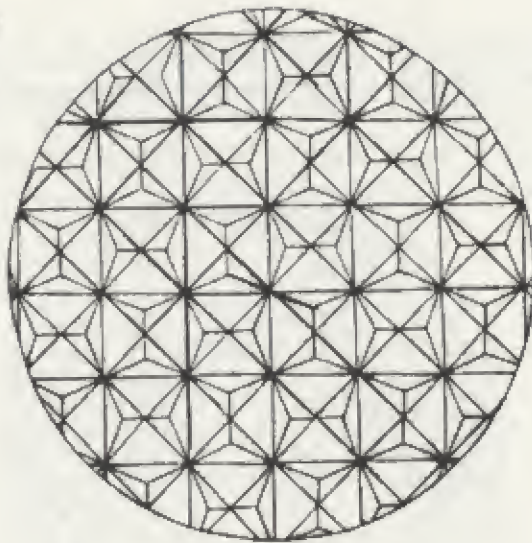
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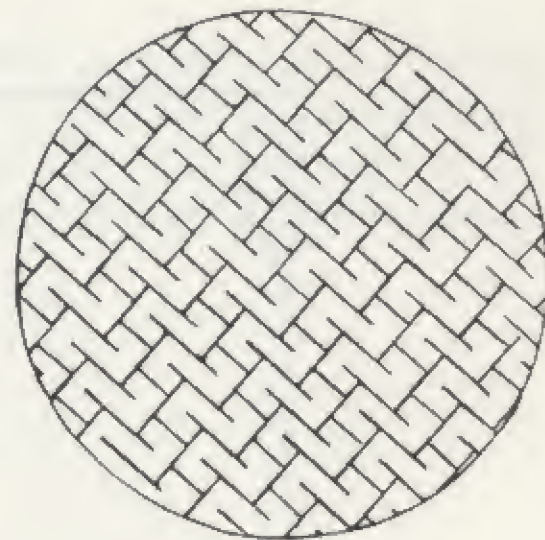
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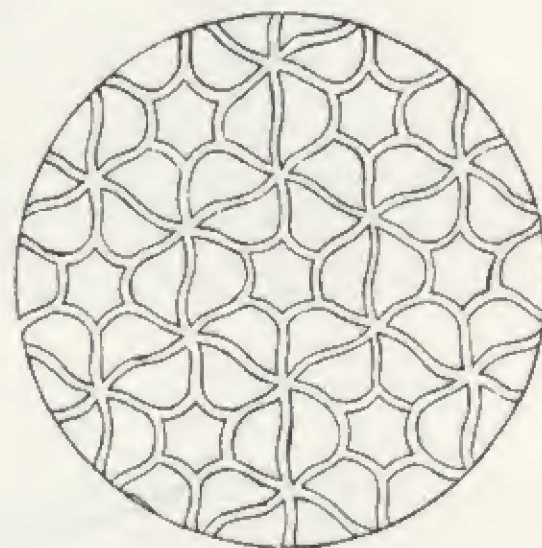
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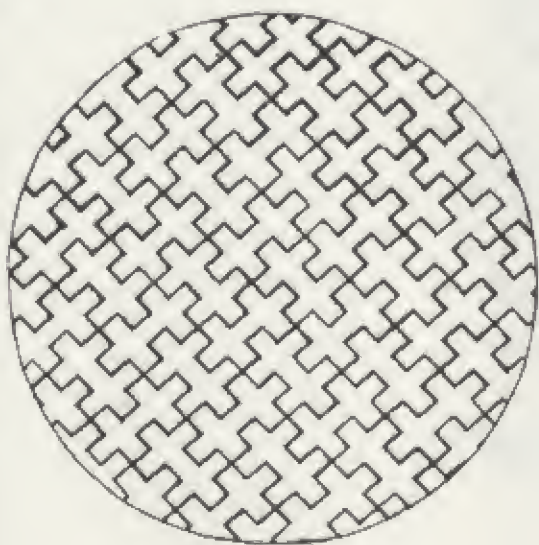
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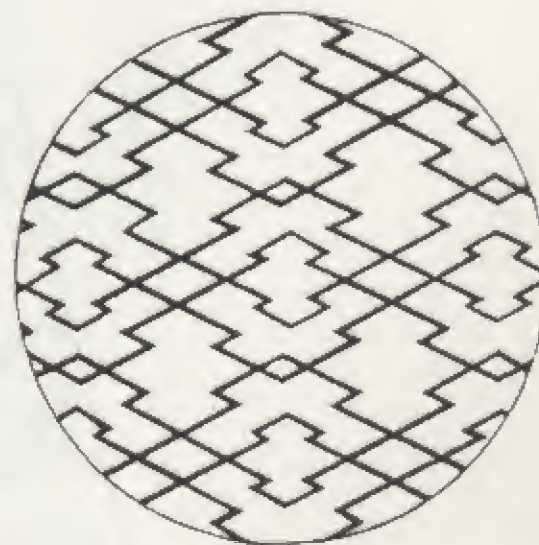
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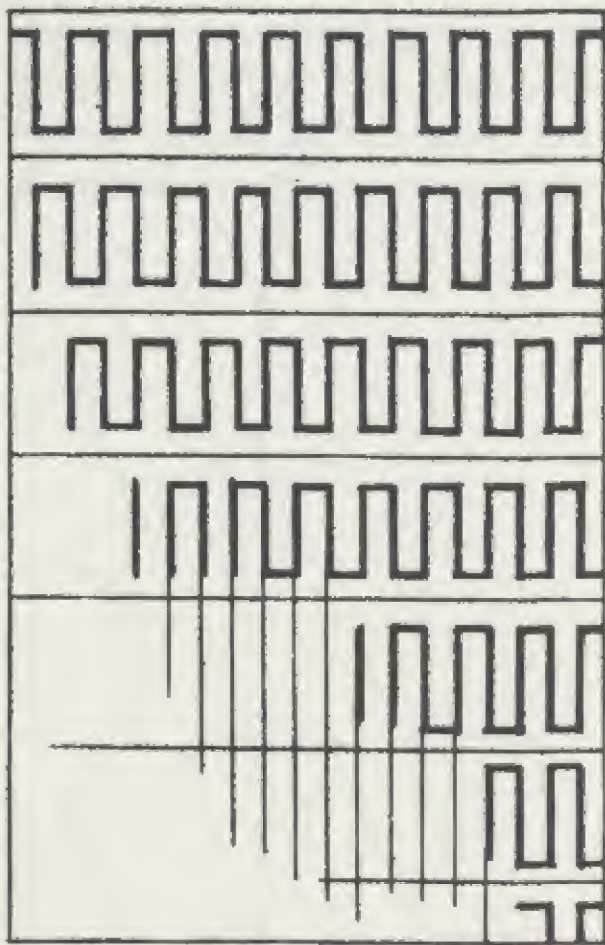




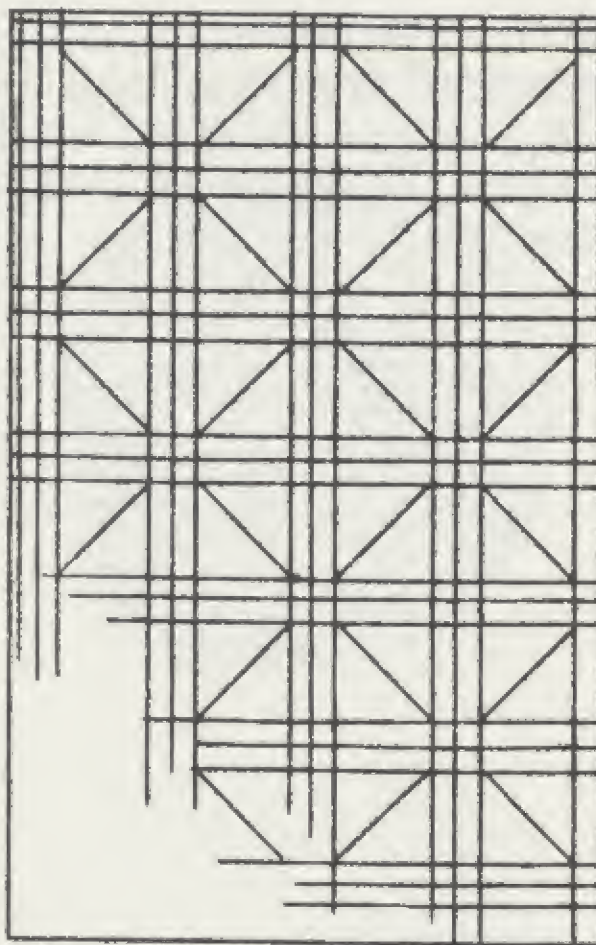
PATTERN CONSTRUCTION



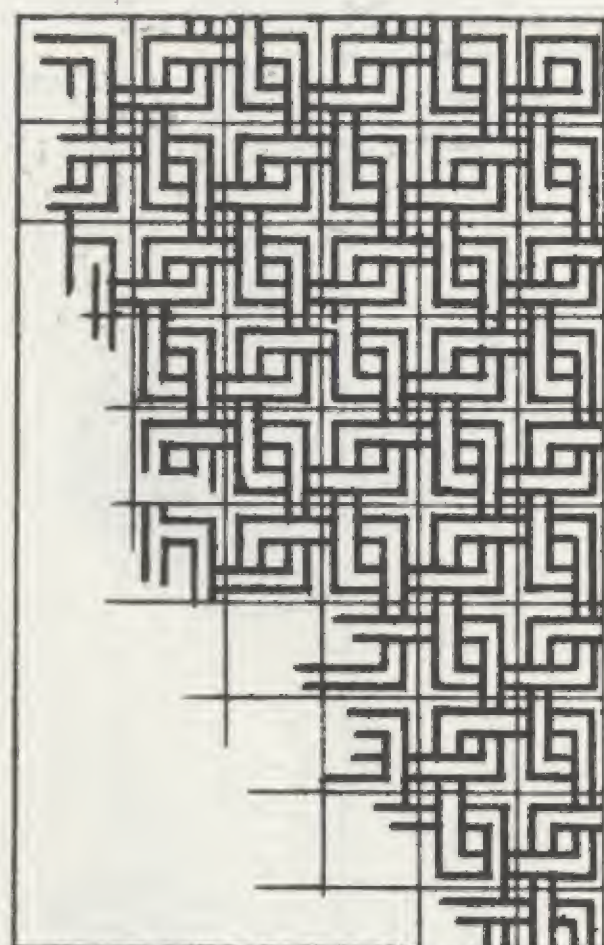
The interesting feature of the patterns that follow—typical of many hundreds provided by the standard design books—is the indication of the underlying guide and construction lines which copyists could use and adapt to any scale. The variety of motif created from purely geometrical permutation is infinite.



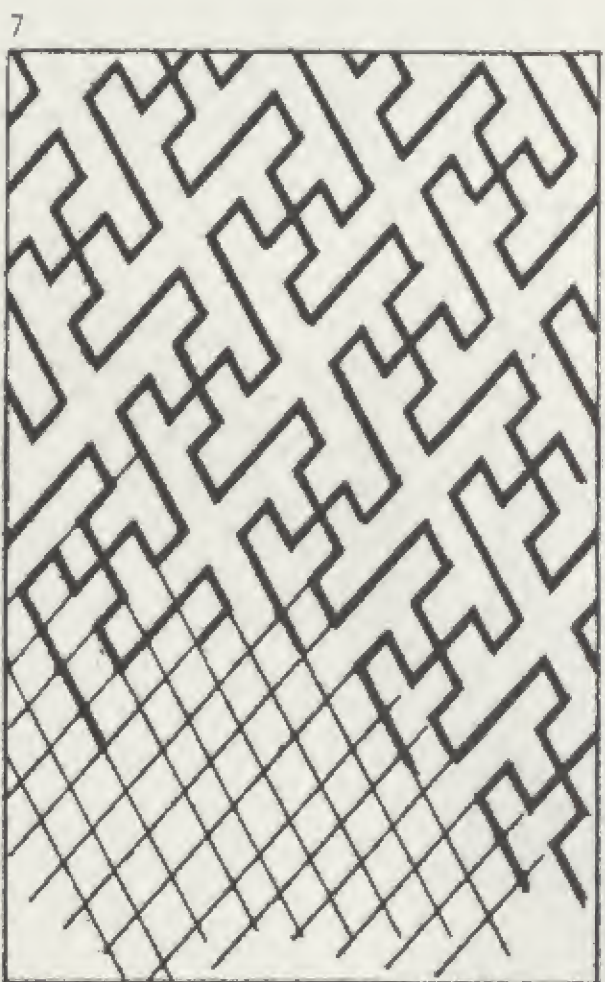
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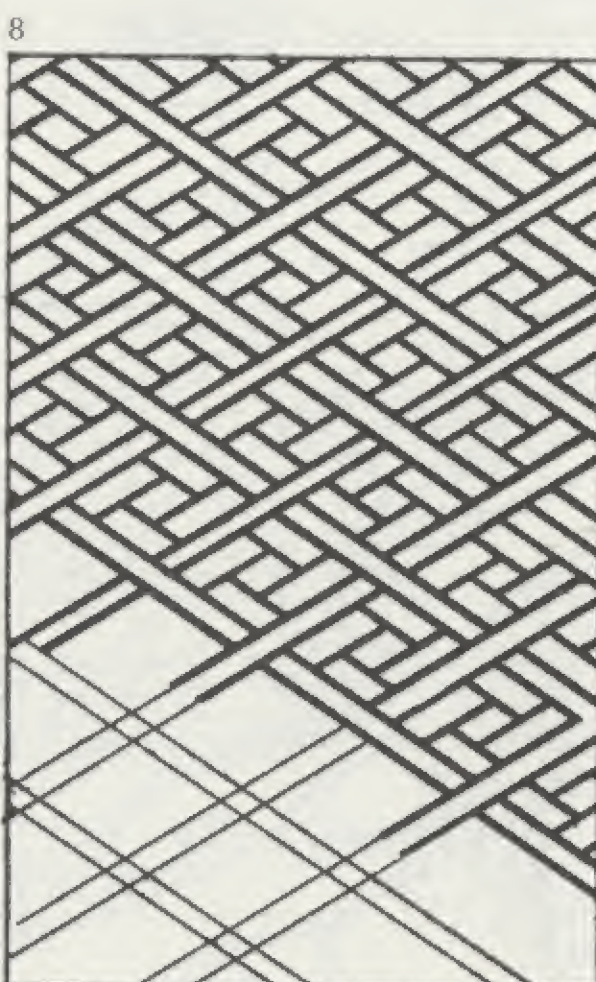
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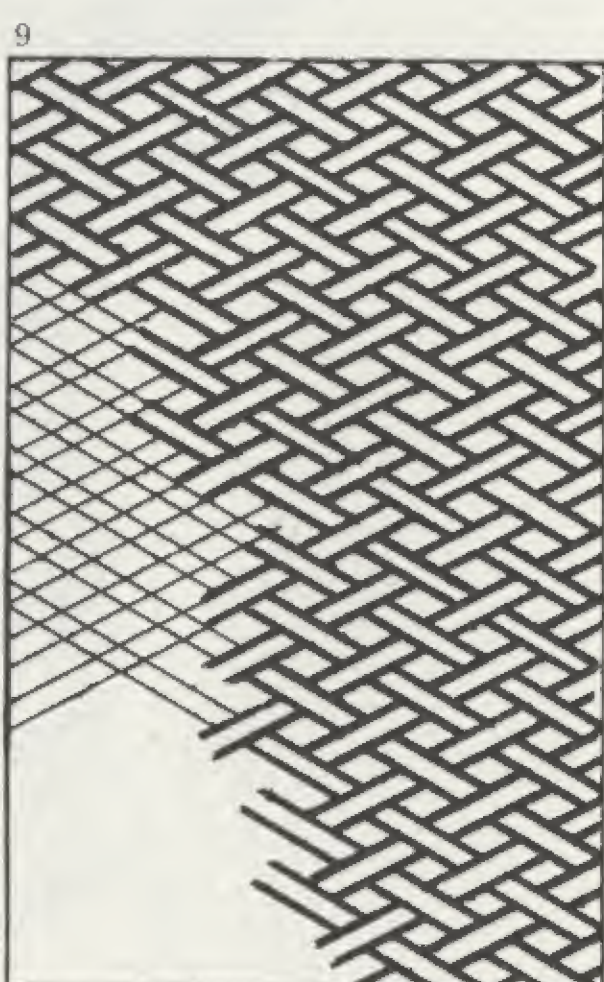
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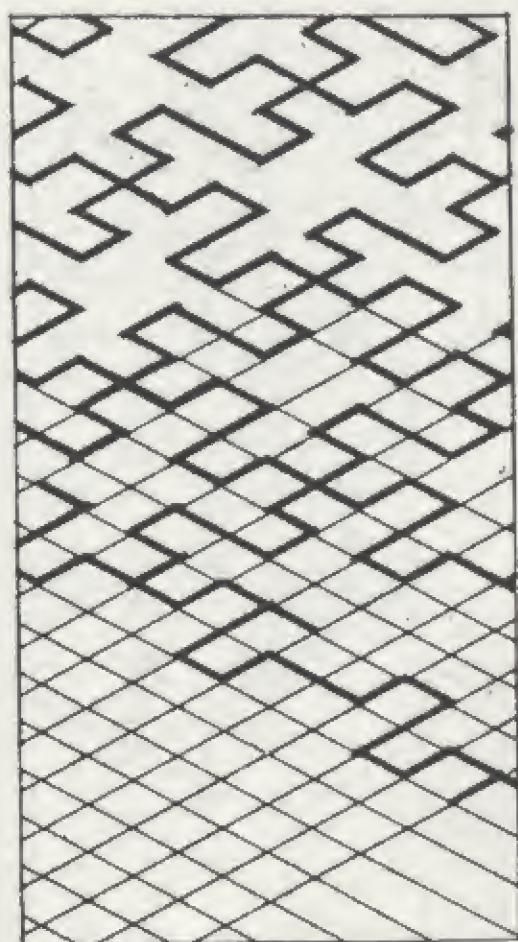
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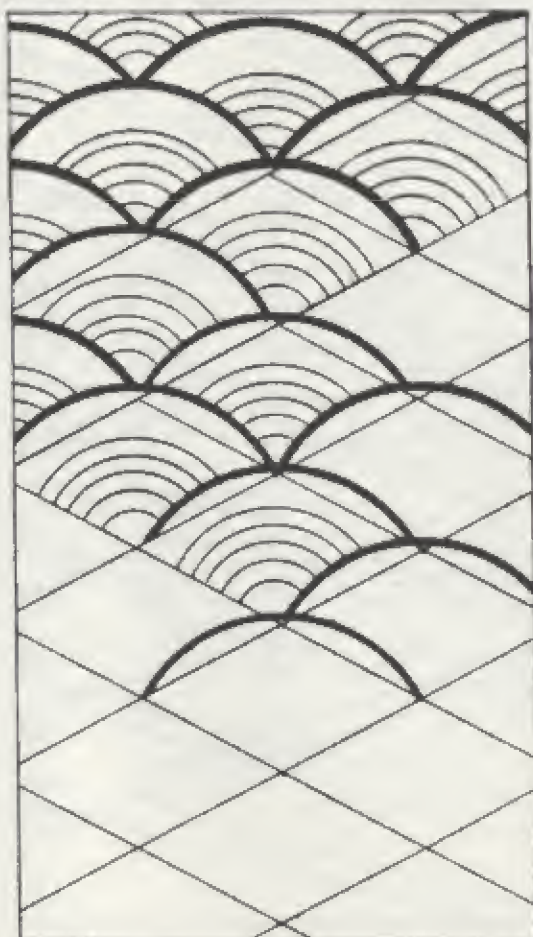


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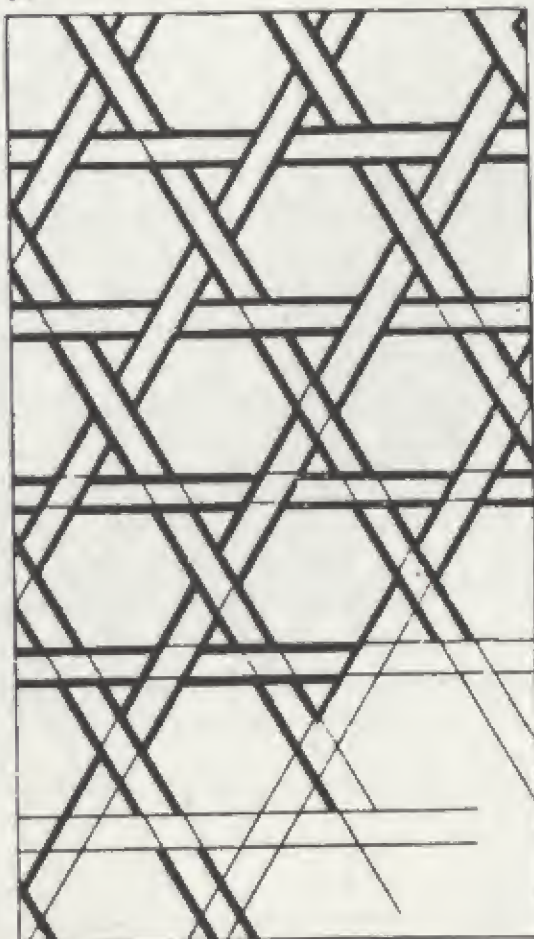


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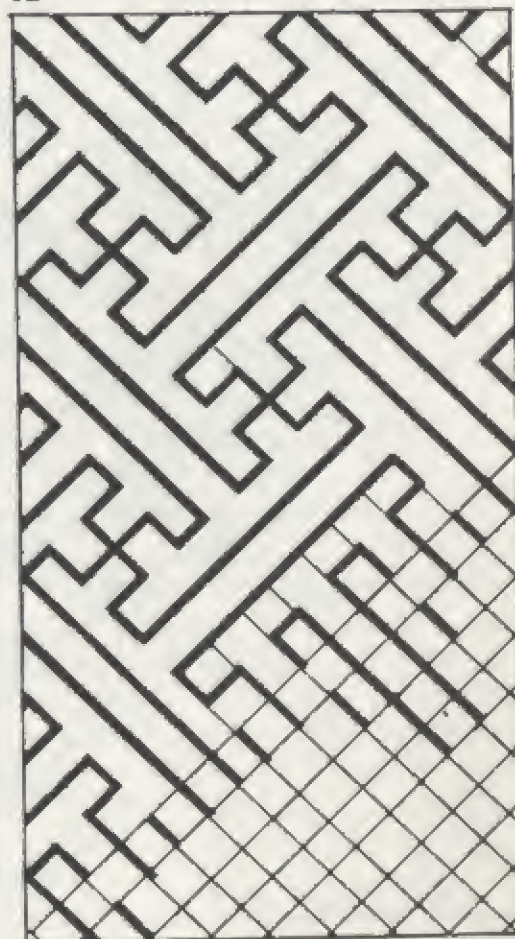
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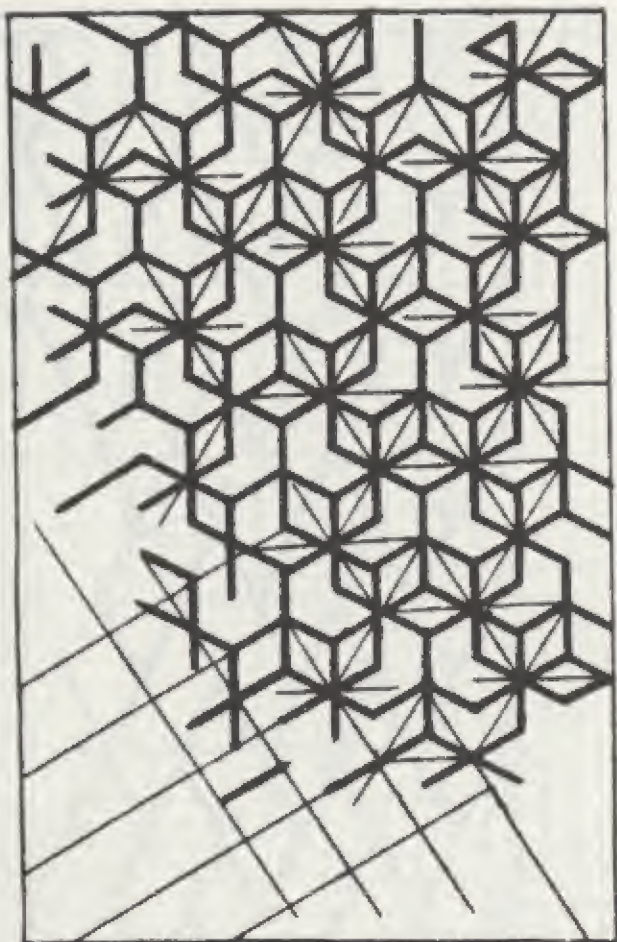


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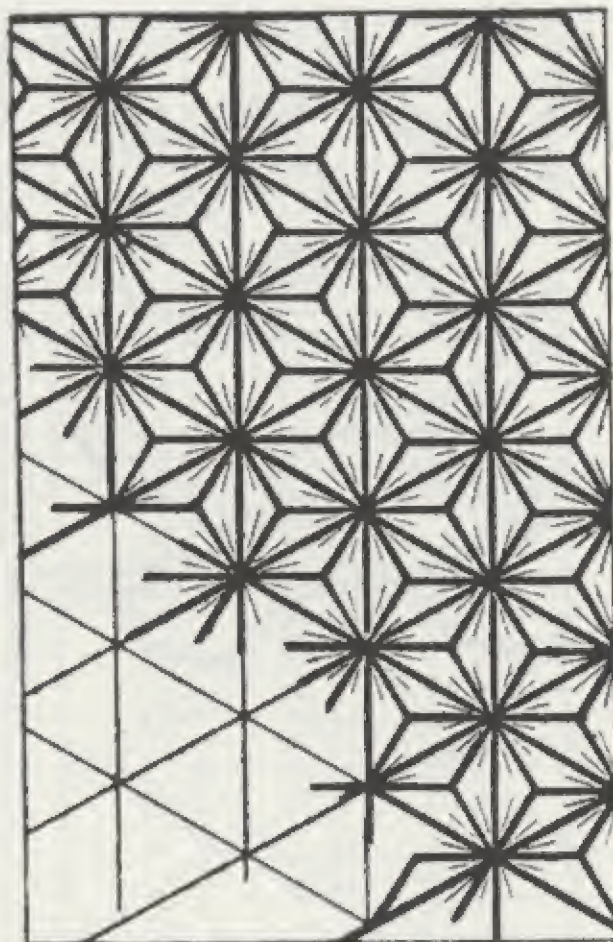


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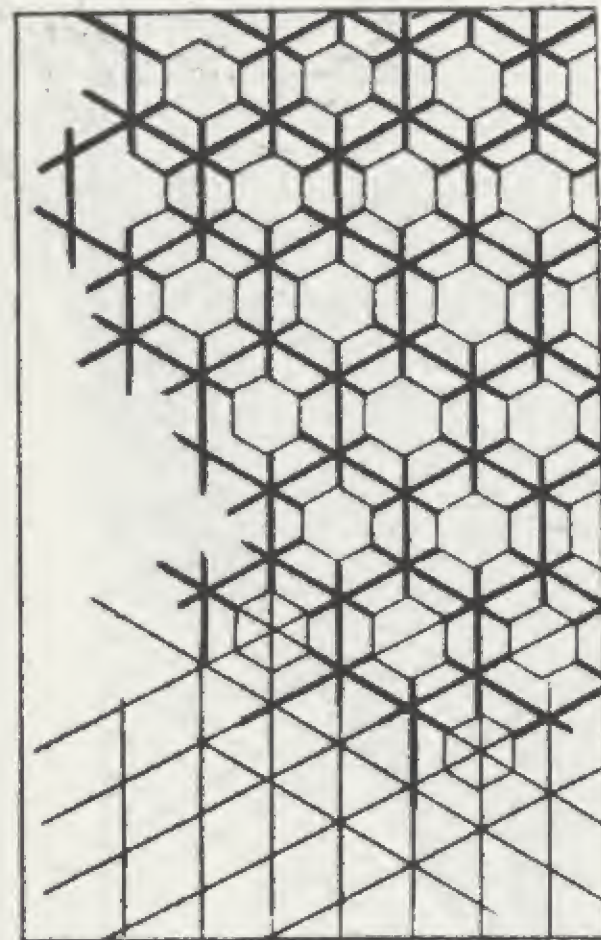




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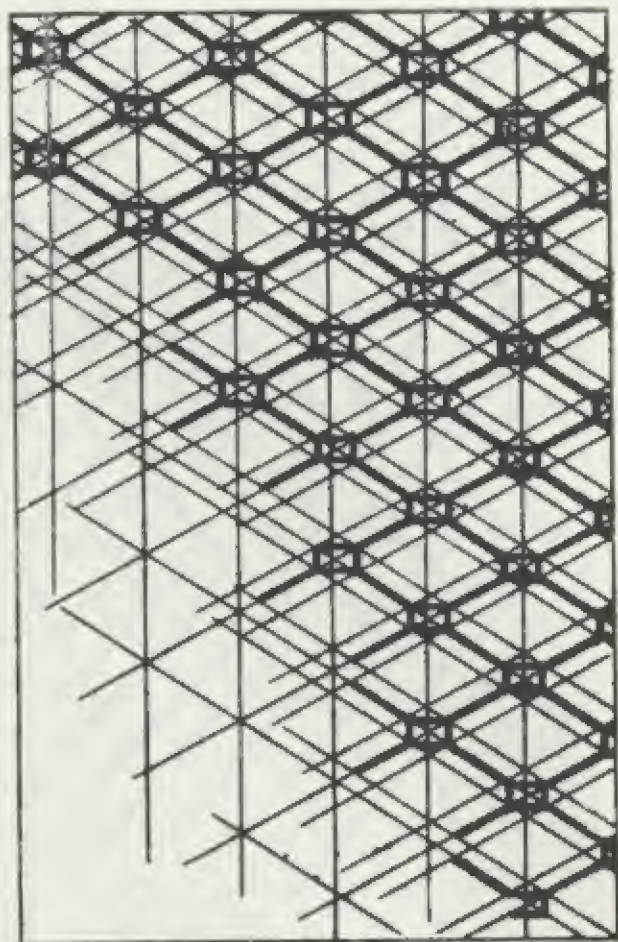


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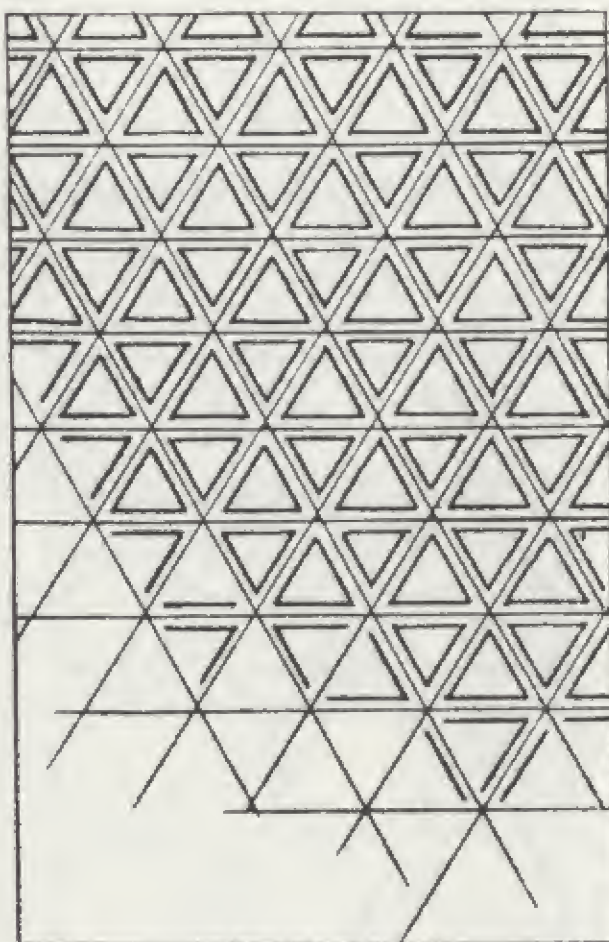


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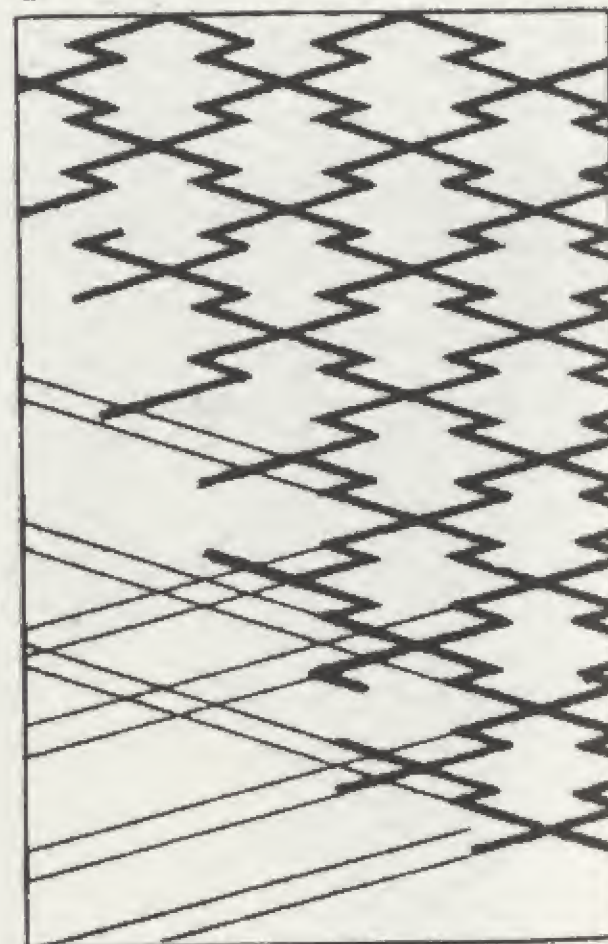
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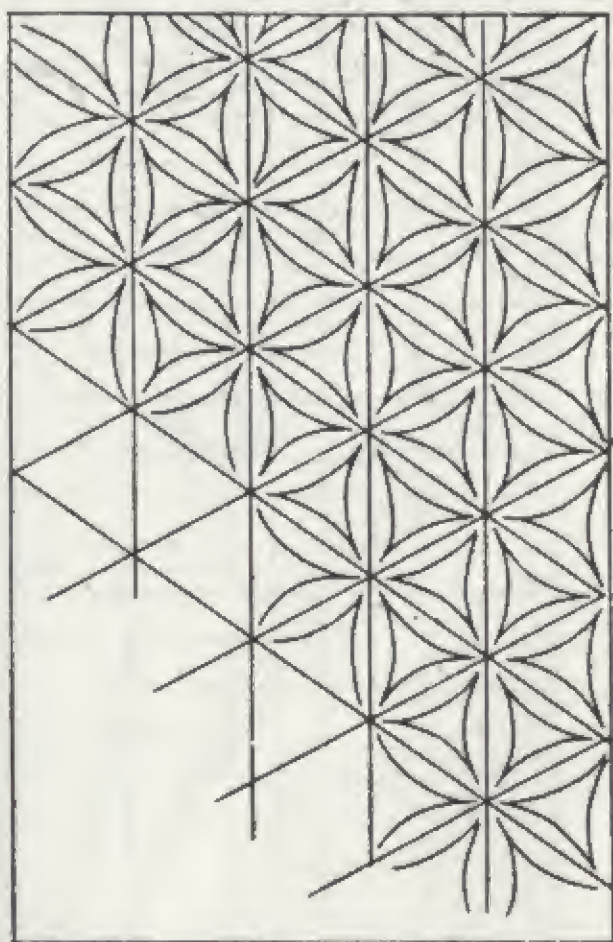


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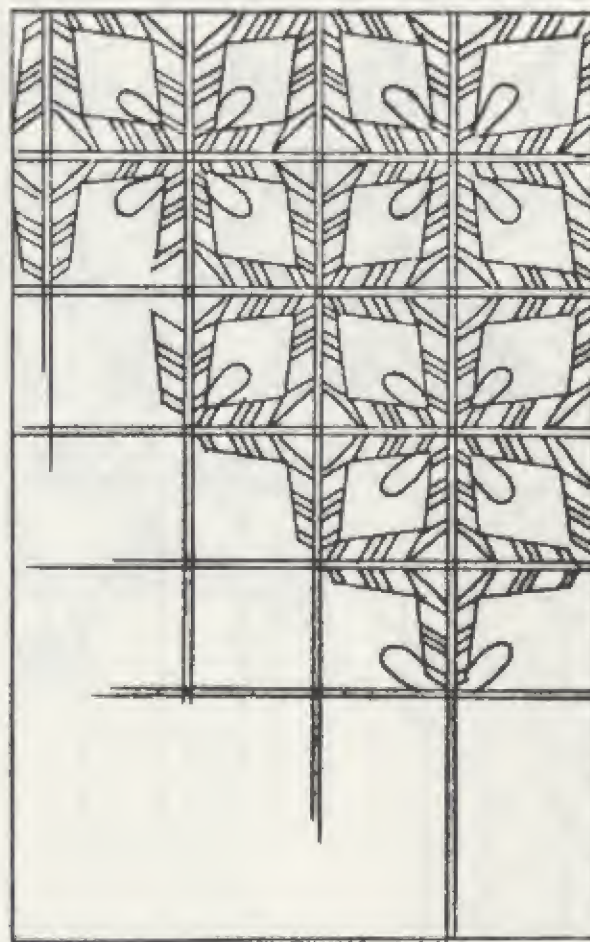


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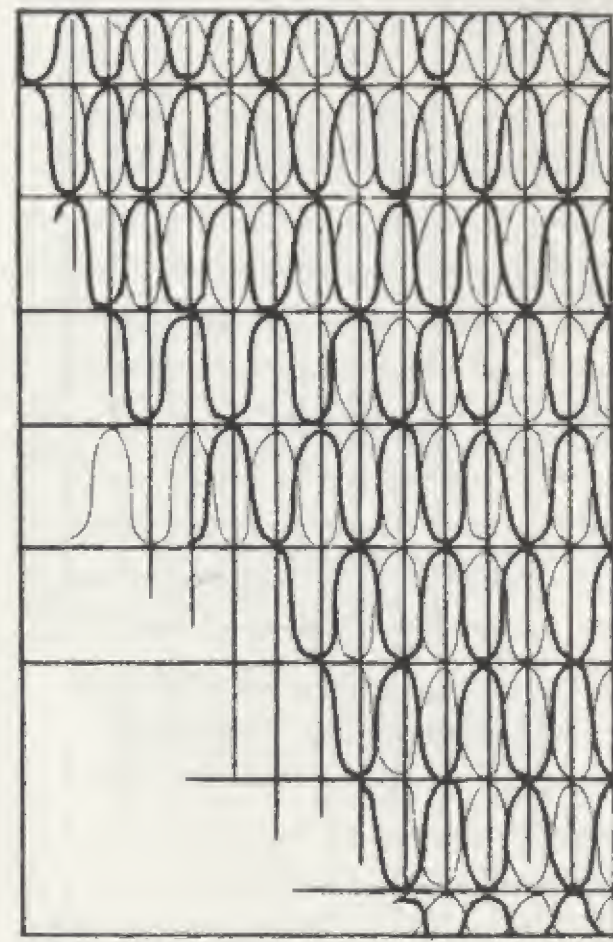




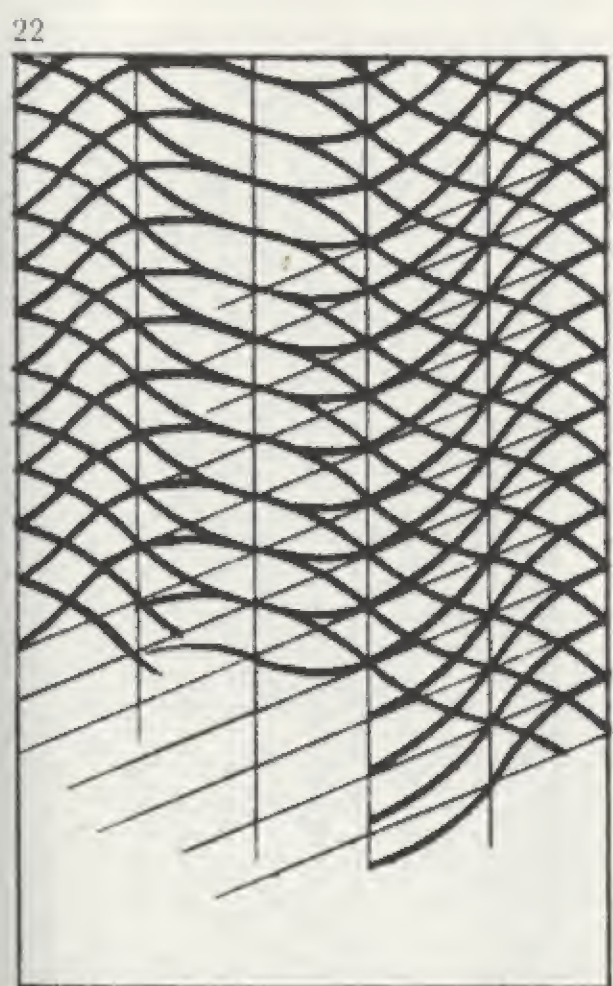
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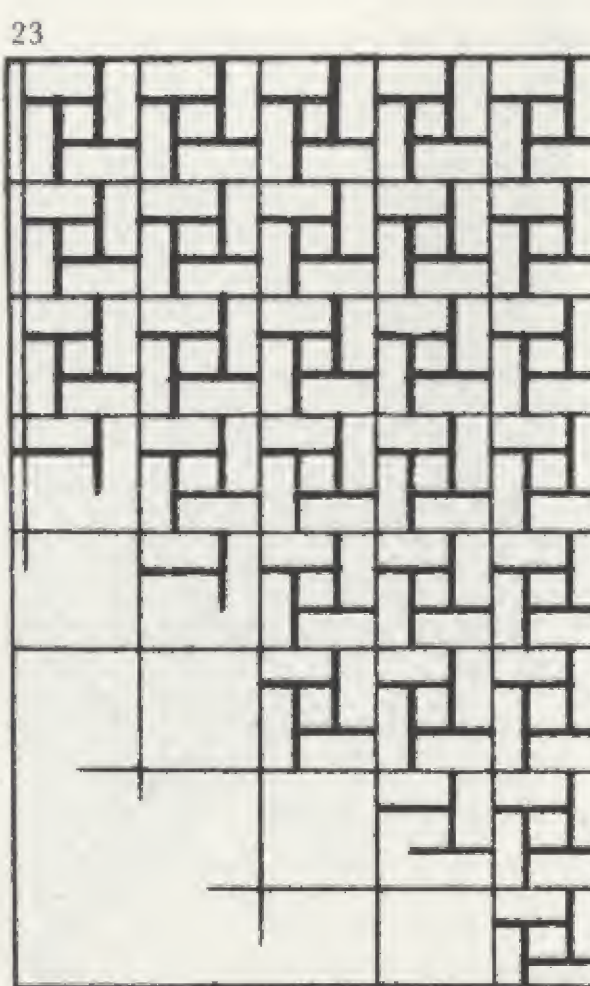
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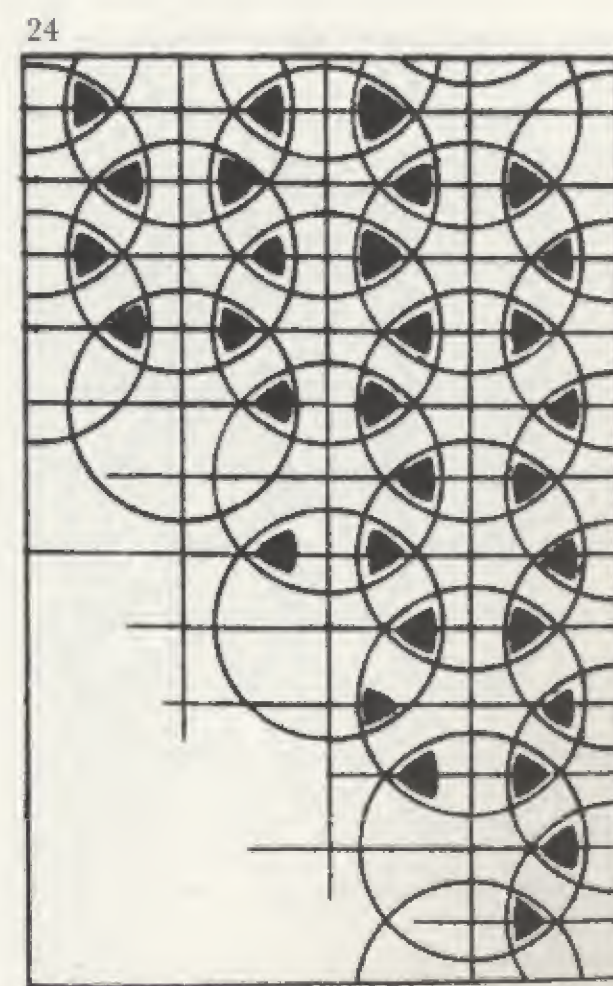
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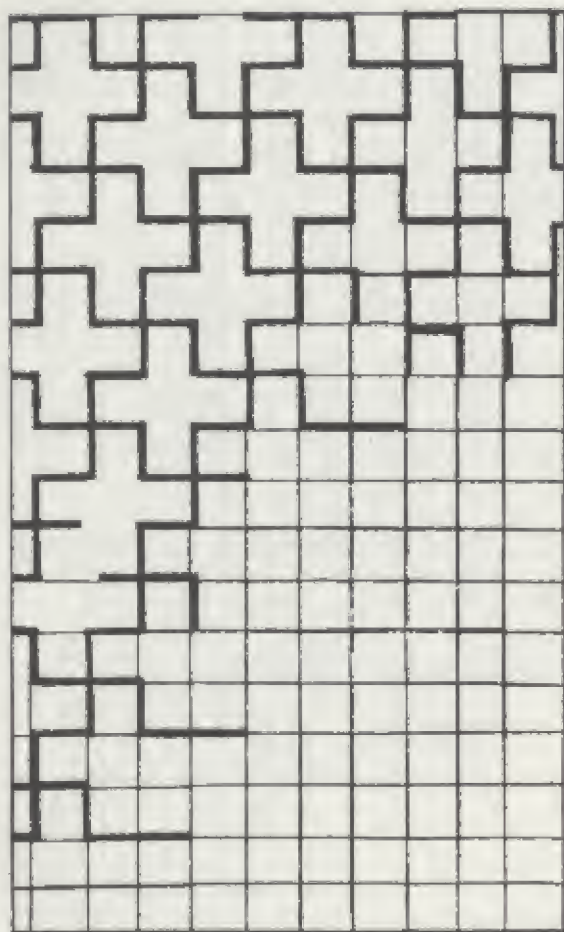
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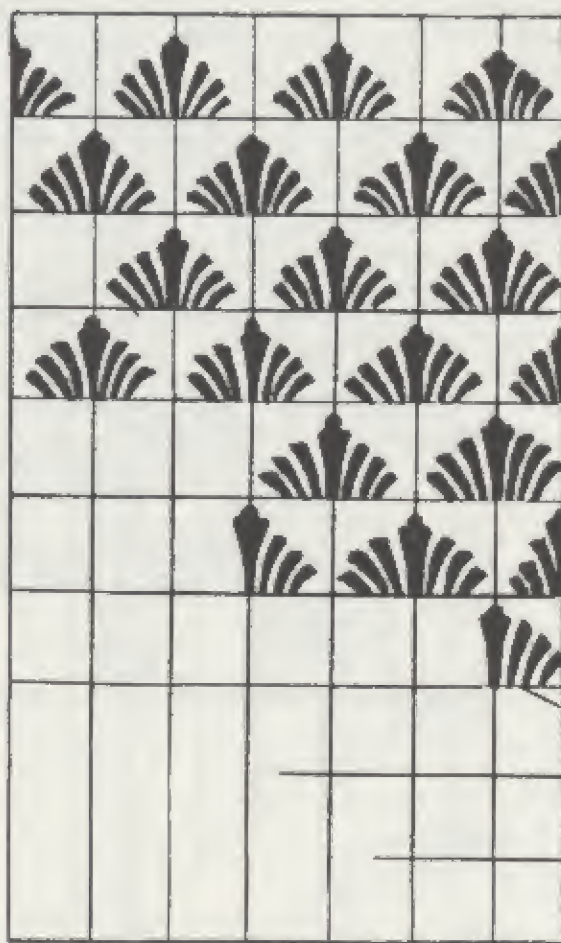
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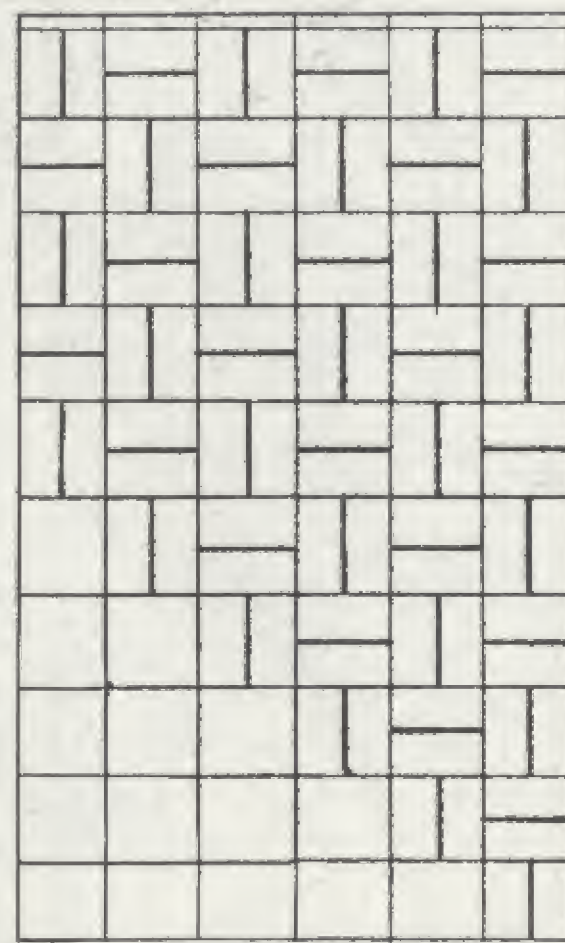
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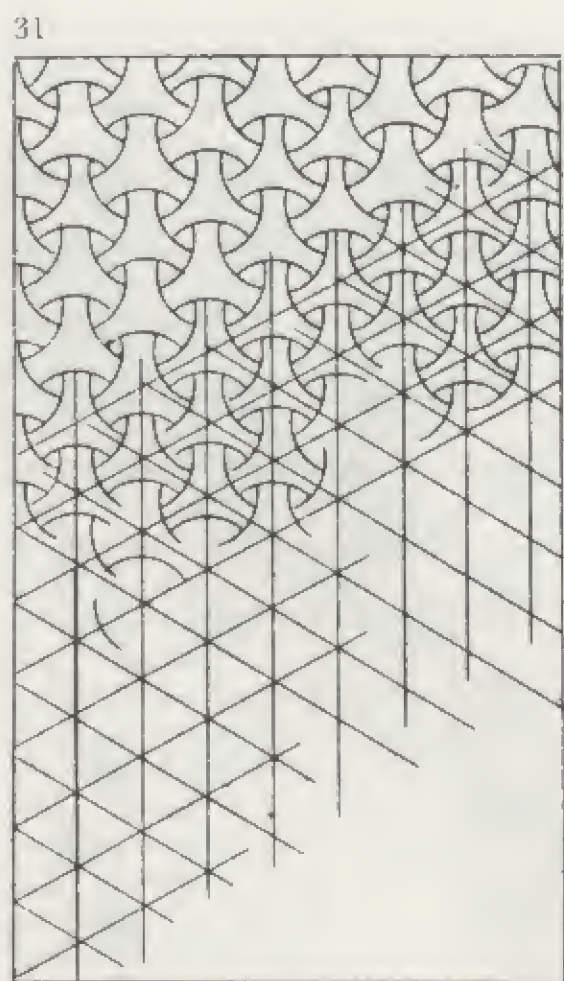
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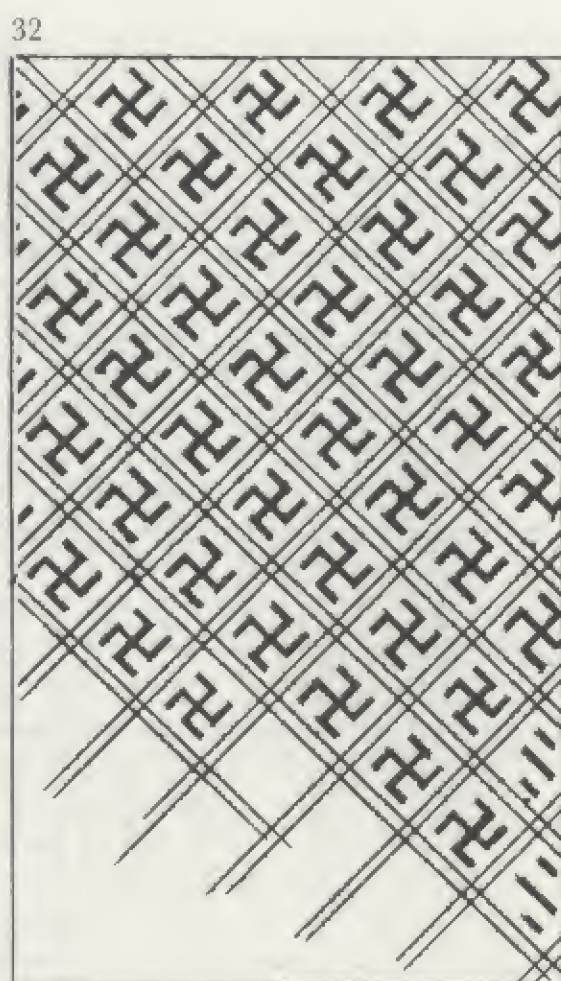
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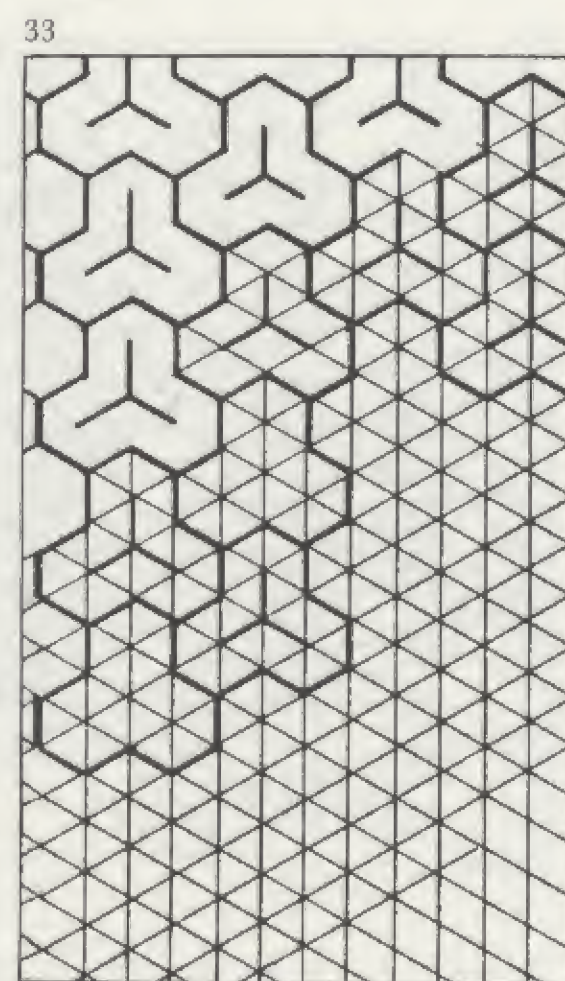
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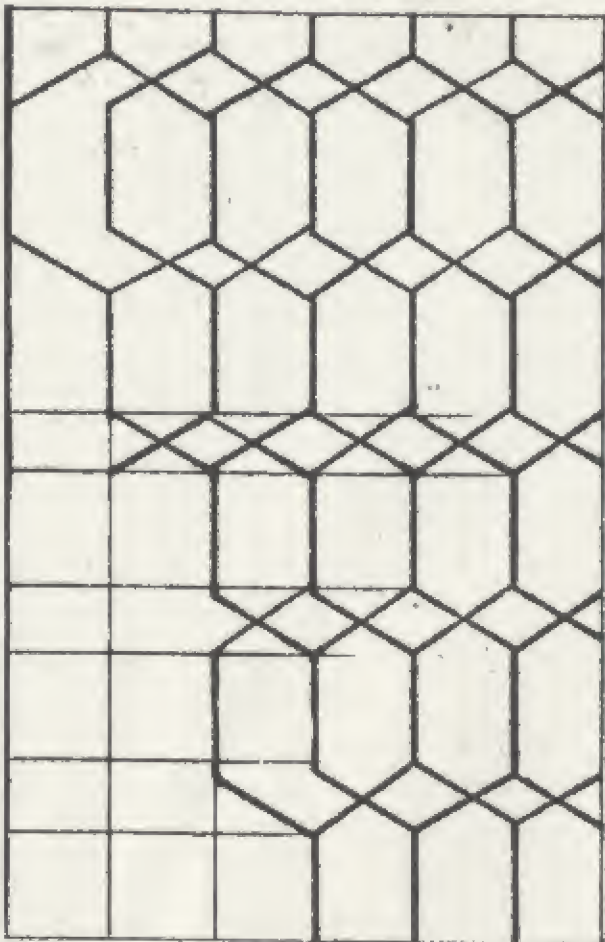
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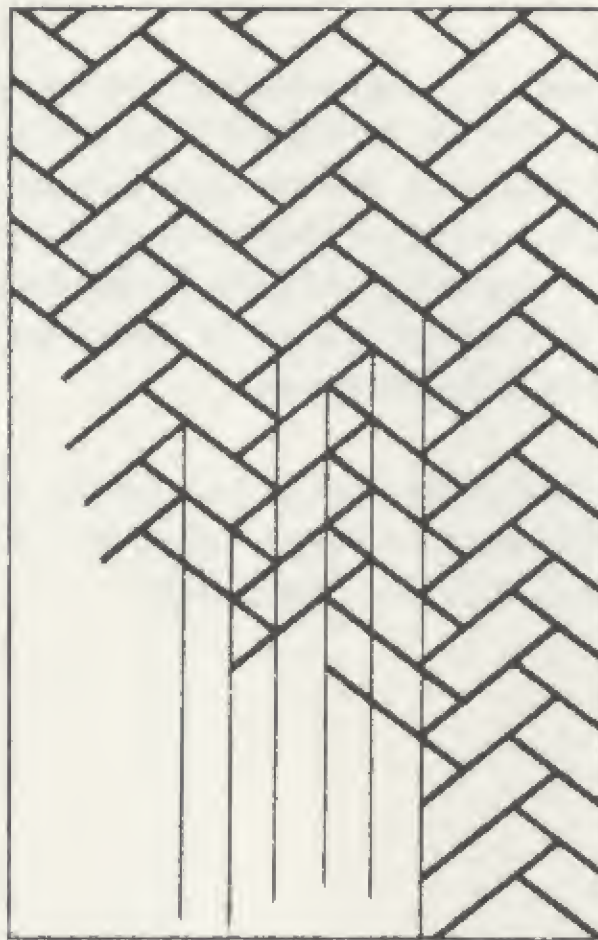
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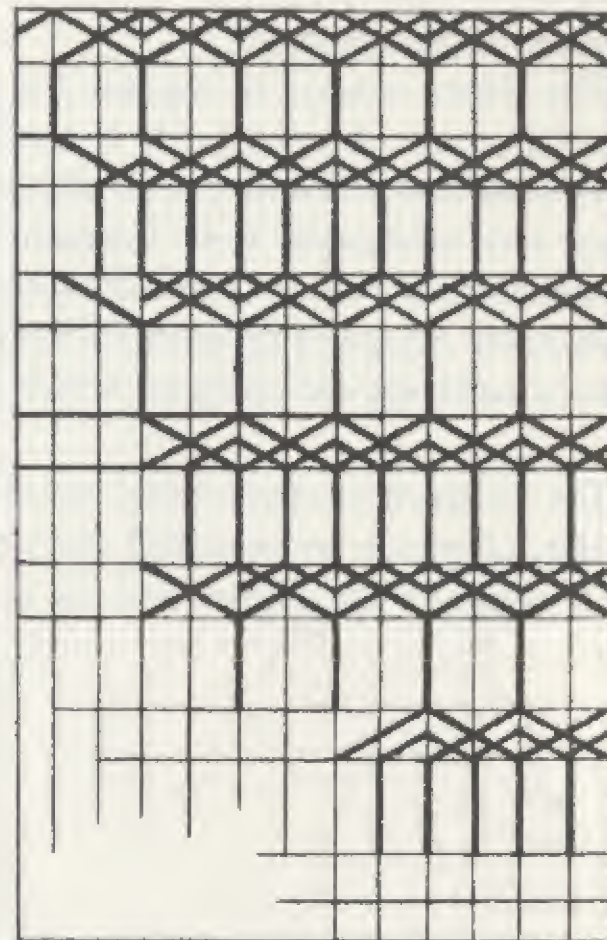
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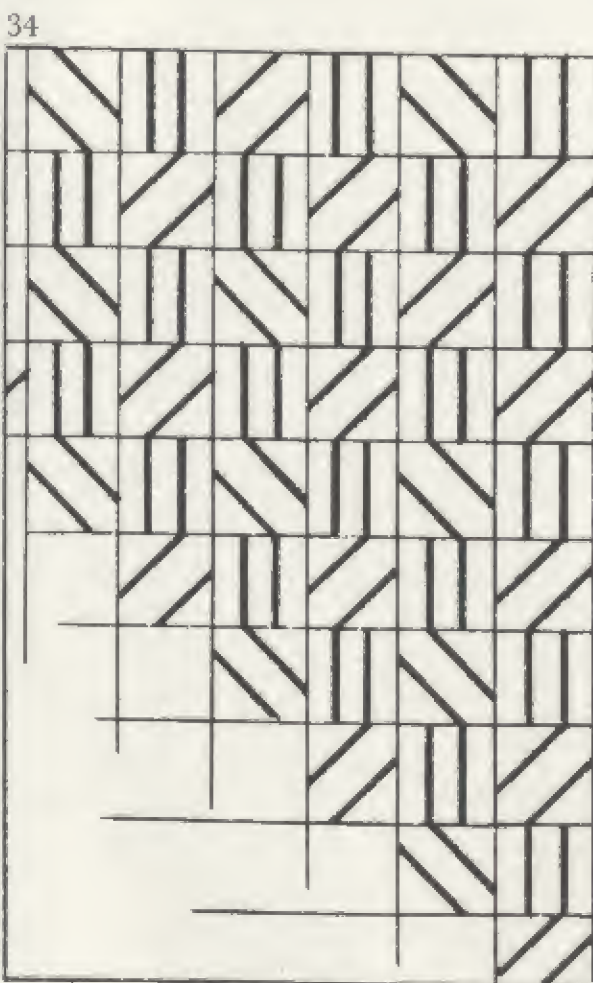
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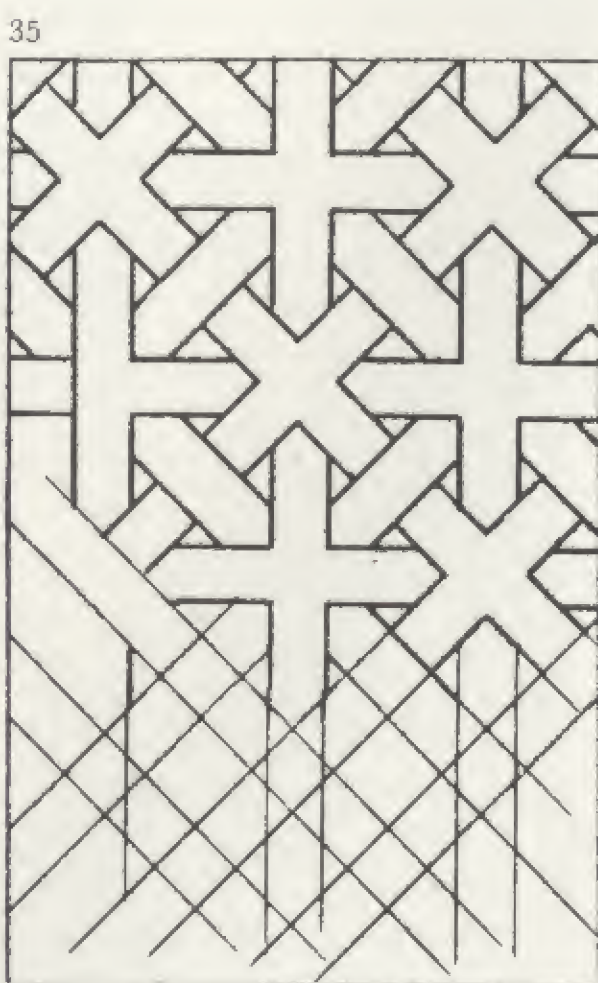
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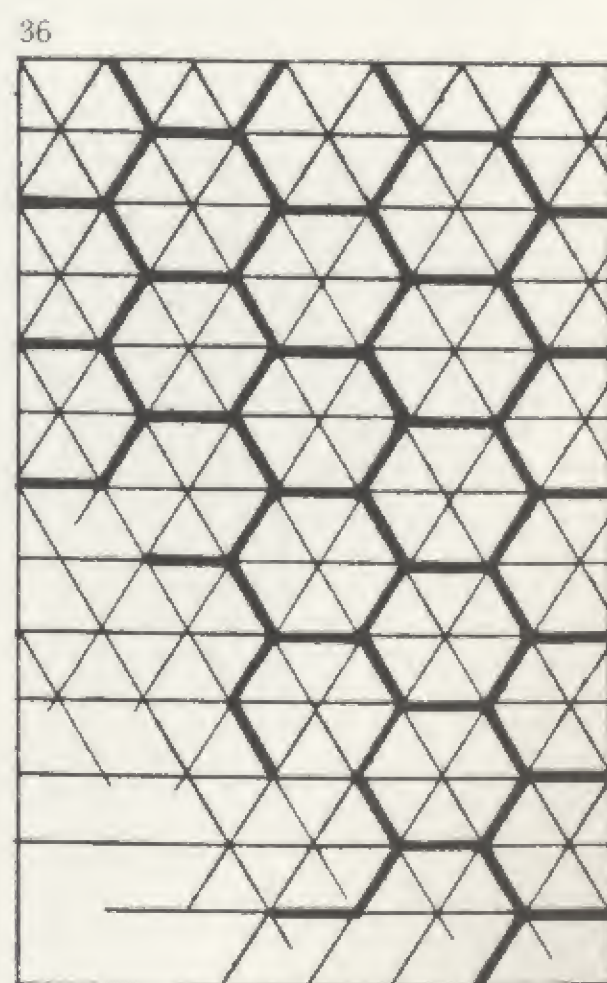
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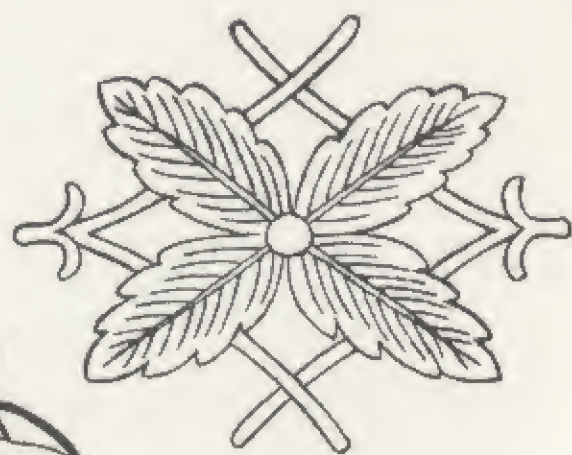


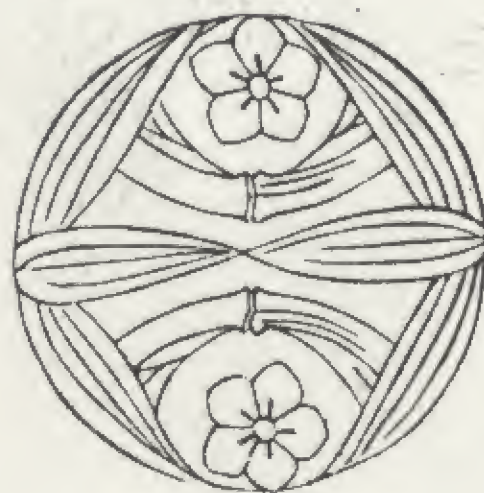
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ACKNOWLEDGEMENTS

The Editor wishes to express his appreciation and gratitude to his many collaborators. A special debt is owed to Mr. J. Hillier for his unfailing advice. To have had access to his prodigious knowledge on all matters of Japanese art was invaluable. Herr Hermann Schelbert made an important aesthetic contribution in all matters of layout and typography and Herr W. Brunner deserves acknowledgement for his exacting work retouching the many hundred emblems and designs, which kept him busy for months.

The illustrations have been reproduced from a number of rare books, the titles of which are specified elsewhere. The book of *kimono* design is in the collection of Mr. Hillier and the remainder is in that of the Editor.





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